LIBRARY OF PRINCETON
OCT 10 1930
THEOLOGICAL SEMINARY

THE CATHOLIC UNIVERSITY OF AMERICA
PATRISTIC STUDIES
VOL. XXII.

SAINT JOHN CHRYSOSTOM'S HOMILIES ON THE STATUES:

A Study of their Rhetorical Qualities and Form

A Dissertation

SUBMITTED TO THE FACULTY OF LETTERS OF THE CATHOLIC UNIVERSITY OF AMERICA, IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF DOCTOR OF PHILOSOPHY

BY
SISTER MARY ALBANIA BURNS
of
The Sisters of Notre Dame of Namur

THE CATHOLIC UNIVERSITY OF AMERICA
WASHINGTON, D. C.
1930

PRESS OF
J. H. FURST CO
BALTO.

LIBRARY OF PRINCETON
JUL 10 1930
THEOLOGICAL SEMINARY

THE CATHOLIC UNIVERSITY OF AMERICA
PATRISTIC STUDIES
VOL. XXII.

SAINT JOHN CHRYSOSTOM'S HOMILIES ON THE STATUES:

A Study of their Rhetorical Qualities and Form

A Dissertation

SUBMITTED TO THE FACULTY OF LETTERS OF THE CATHOLIC UNIVERSITY OF AMERICA, IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF DOCTOR OF PHILOSOPHY

BY
SISTER MARY ALBANIA BURNS
of
The Sisters of Notre Dame of Namur

THE CATHOLIC UNIVERSITY OF AMERICA
WASHINGTON, D. C.
1930

COPYRIGHT, 1930, BY
THE CATHOLIC UNIVERSITY OF AMERICA

PREFACE.

The purpose of this dissertation is to present the outstanding stylistic features of Saint John Chrysostom's Homilies on the Statues, and to indicate to what extent these features have been affected by and are a product of the so-called Second Sophistic Period of Greek oratory. I have endeavoured also, but with negative results, to discover what plan, if any, Chrysostom possessed for the development of each homily in this group.

My plan is in general that of Campbell as employed in his "The Influence of the Second Sophistic on the Style of the Sermons of St. Basil the Great," [1] although I differ from him, as the reader will see, in many minor points. I have, furthermore, not included here a survey of Sophistic oratory, since such a presentation has already appeared twice in earlier volumes of the series of which my volume is a part.[2]

My first chapter treats briefly of the Homilies on the Statues, their history and content, and is intended as a setting for what follows. It contains nothing which has not hitherto been known. The succeeding chapters deal in detail with the rhetorical features of the homilies, containing wherever possible a comparison with Campbell's findings for the sermons of St. Basil the Great. The concluding chapter, in addition to the final general conclusions of my study, contains a discussion of Chrysostom's plan or lack of plan in composing the homilies.

As basic texts for my work I have used those of Bareille and of Migne (1862), although my references are consistently to the Migne (Vol. 49) as follows: according to homily, column, and line successively.

The subject was suggested to me by Dr. Roy Joseph Deferrari, Head of the Department of Greek and Latin of the Catholic University of America. My sincere gratitude is extended to Dr. Deferrari for his generous assistance and encouragement in my work. I wish to thank also Reverend James Marshall Campbell,

[1] Vol II, "The Catholic University of America Patristic Studies."
[2] Compare Campbell and Ameringer.

Associate Professor of Latin and Greek, for his many useful suggestions, and Reverend Arthur Adolphe Vaschalde, Professor of Semitic Languages and Literatures, for reading the manuscript.

I take this opportunity to express my greatest appreciation to my Superiors who have enabled me by their interest to complete this work.

SISTER MARY ALBANIA, S. N. D.

Trinity College,
May, 1930.

TABLE OF CONTENTS.

			PAGE
PREFACE			iii
TABLE OF CONTENTS			v
SELECT BIBLIOGRAPHY			vii
CHAPTER	I.	The Homilies on the Statues	1
CHAPTER	II.	Figures of Redundancy	6
CHAPTER	III.	Figures of Repetition	12
CHAPTER	IV.	Figures of Sound	22
CHAPTER	V.	Figures of Dramatic Vivacity	32
CHAPTER	VI.	Figures of Argumentation	45
CHAPTER	VII.	Minor Figures Developed in the Spirit of the Second Sophistic	54
CHAPTER	VIII.	Gorgianic Figures and Allied Devices of Parallelism	63
CHAPTER	IX.	The Metaphor	83
CHAPTER	X.	The Comparison	95
CHAPTER	XI.	Ecphrasis	106
CHAPTER	XII.	St. John Chrysostom, the Orator and the Homilies on the Statues	117
INDEX			123

SELECT BIBLIOGRAPHY.

(All citations in the course of this dissertation will be made by author and page only.)

A. General Handbooks.

Bardenhewer, O., Geschichte der altkirchlichen Literatur, Vol. III. Freiburg-im-Breisgau, 1912.

Bardenhewer, O., Patrologie, 3te Auflage. Freiburg-im-Breisgau, 1910. Translated from the 2nd German edition with augmented bibliographies by T. J. Shahan. St. Louis, 1908.

Campbell, J. M., The Greek Fathers. New York, 1929.

Christ–Schmid–Stählin, Griechische Literaturgeschichte, Zweiter Teil, Zweite Hälfte (von 100 bis 530 nach Christus), 6te Auflage. München, 1924.

Croiset, A. and M., Histoire de la Littérature Grecque, Vol. V. Paris, 1899.

Tillemont, Mémoires pour servir à l'Histoire Ecclésiastique des Six Premiers Siècles, Vol. XI. Paris, 1714.

Villemain, M., Tableau de l'éloquence chrétienne au quatrième siècle. Paris, 1849.

B. Editions of St. John Chrysostom used in this Study.

Bareille, J., Oeuvres Complètes de Saint Jean Chrysostome, d'après toutes les éditions faites jusqu'à ce jour. Paris, 1865.

Migne, Patrologiae Graecae, Tomus XLIX. Paris, 1862.

C. Works on Rhetoric and Language.

Baldwin, C. S., Ancient Rhetoric and Poetic. New York, 1924.

Campbell, J. M., The Influence of the Second Sophistic on the Style of the Sermons of St. Basil the Great. Washington, 1922.

Jebb, R. C., Attic Orators from Antiphon to Isaeus. London, 1893.

Méridier, L., L'Influence de la seconde Sophistique sur l'oeuvre de Grégoire de Nysse. Paris, 1906.

Norden, E., Die Antike Kunstprosa, 4te Abdruck, 2 vols. Leipzig, 1923.

Roberts, W. Rhys, Greek Rhetoric and Literary Criticism. New York, 1928.

Robinson, C. A., The Tropes and Figures of Isaeus. Princeton, 1901.

Rohde, E., Der griechische Roman und seine Vorläufer, 3te Auflage. Leipzig, 1914.

Schmid, W., Der Atticismus in seinen Hauptvertretern von Dionysius von Halikarnass bis auf den Zweiten Philostratus. Stuttgart, 1887-1896.

Volkmann, R., Die Rhetorik der Griechen und Römer. Leipzig, 1885.

——— Rhetorik und Metrik, Müller Handbuch II, 3, 3te Auflage. München, 1901.

Way, Sr. Agnes Clare, The Language and Style of the Letters of St. Basil. Washington, 1927.

D. Special Works on St. John Chrysostom.

Ackermann, L., Die Beredsamkeit des hl. Johannes Chrysostomus. Würzburg, 1889.

Ameringer, T. E., The Stylistic Influence of the Second Sophistic on the Panegyrical Sermons of St. John Chrysostom. Washington, 1921.

Baur, Dom Chr., O.S.B., S. Jean Chrysostome et ses oeuvres dans l'histoire littéraire. Louvain et Paris, 1907.

Degen, P. H., Die Tropen der Vergleichung bei Johannes Chrysostomus Olten, 1921.

Puech, A., S. Jean Chrysostome et les moeurs de son temps. Paris, 1891.

Puech, A., S. Jean Chrysostome. Paris, 1905. Translated by Mildred Partridge, 2nd edition. London, 1917.

Sawhill, J. A., The Use of Athletic Metaphors in the Biblical Homilies of St. John Chrysostom. Princeton, 1928.

SAINT JOHN CHRYSOSTOM'S HOMILIES ON THE STATUES

CHAPTER I.

The Homilies on the Statues.

In 386 Saint John Chrysostom was ordained priest by Flavian, who was at that time the Bishop of Antioch. He was appointed to the task of preaching which from that date began to be his life work. He gave himself to this work zealously and unsparingly. His audience was the people of Antioch, a mixed population of Syrians, Greeks, Jews, and Romans, the Asiatic element predominating. Of the population of 200,000 souls, one-half were in name, at least, Christian.

He preached every Sunday and even oftener during Lent, sometimes five days in succession. The homilies give vivid pictures of the condition of the Church and of the people at this time. Chrysostom is ever trying to correct the vices prevalent in a city like Antioch—luxury, avarice, and sensuality. He especially denounces the theatre and the hippodrome, which were favourite haunts of Christians and of heathens.

The greatest event during Chrysostom's stay at Antioch was the sedition of 387, which called forth homilies showing great oratorical power. Theodosius had levied new taxes upon the people which they refused to pay. The enraged populace hastened to the agora and threw down the statues of Theodosius, of his deceased wife Flacilla, and of the two princes, Honorius and Arcadius. They trampled upon them and dragged them through the streets. Finally, soldiers intervened at the command of the Prefect, and restored order to some extent. The maddened multitude began to fear. (Libanius and Chrysostom excuse their fellow citizens by saying that the riot was due to a set of vagabonds within the city). A serious crime, nevertheless, had been committed and state officials were sent to Theodosius at Constantinople to report the sedition.

Flavian, the aged Bishop and especially devoted to his flock, set off to intercede with Theodosius. He hoped to arrive at the royal palace before the Prefect's messengers but he failed. Theodosius, meanwhile, after he had been informed of the sedition, sent officers to punish the inhabitants of Antioch. But the severest penalties had already been inflicted upon the people by the over-zealous magistrates of the city. Flavian, however, persisted in his journey and Theodosius was moved by him to pardon the inhabitants of Antioch.

It was Flavian's task to reconcile Theodosius; it was Chrysostom's task to encourage, to calm, and to pacify a frightened multitude. To this end he preached extemporaneously the series of twenty-one homilies which are known as the Homilies on the Statues. The sedition happened during Lent. Throughout the homilies, Chrysostom takes advantage of the good disposition of the people (because of their fear) to speak of the uselessness of wealth, the value of trials, and gratitude to God.

The content of the twenty-one Homilies on the Statues may be set forth as follows:

Homily 1. Chrysostom praises the virtue of Timothy, the disciple of St. Paul. He speaks on the words: "Use a little wine for thy stomach's sake, and thy frequent infirmities." 1 Tim. 5, 23. In detail he explains why God has permitted the saints to suffer evil; Job is cited as an example. He concludes by exhorting the people to abstain from swearing.

Homily 2. The sad condition of Antioch is described. Chrysostom begs all to punish and correct the blasphemer. He then speaks on the text: "Charge the rich of this world not to be high-minded." 1 Tim. 6, 17. At length he discourses upon true riches, the instability of riches, alms giving, and the blessings of poverty.

Homily 3. Chrysostom speaks of the departure of Flavian the Bishop to Constantinople in order that he may intercede with Theodosius the Emperor for the people. He says that God wishes all to pray to Him. He shows that fasting is useless, if one continues in vice. He then makes some remarks on slander and the avoidance of it. He relates some of the severe measures and penalties inflicted by the magistrates of Antioch upon those who had

taken part in the sedition. He answers those who said that many of the guilty escaped and that the innocent were punished. He concludes by urging all to abstain from slander, to speak ill of no one, and to avoid the evil custom of oaths.

Homily 4. After a prayer of thanksgiving to God for sustaining the inhabitants of Antioch in their distress, Chrysostom shows the value of trials; he begs all to be patient, giving as examples the fortitude and patience of Job and of the Three Children of Babylon. The conclusion is an exhortation to abstain from slander, hatred, and oaths.

Homily 5. Chrysostom continues to exhort the people to bear patiently their sufferings, and especially the wrath of the Emperor. He discourses on death and also on the necessity of caring for the soul. He speaks at greater length on oaths.

Homily 6. Chrysostom shows that the fear of magistrates is necessary. He relates that the messengers sent to Theodosius to announce the sedition were delayed; he says that this event permitted by God should give all greater confidence. He speaks on the value of suffering, on death, and on the avoidance of oaths.

Homily 7. Chrysostom repeats briefly his former exhortations. He comments on the text: "In the beginning God created heaven and earth." Gen. 1, 1. He observes that God's mercy is shown even in chastisement as the words, "Adam, where art thou?" Gen. 3, 9, prove. He reiterates the admonition concerning the avoidance of oaths.

Homily 8. He speaks on the text: "God walking in Paradise at the afternoon air." Gen. 3, 8. In his explanation he observes that the just man is full of confidence and the sinner, timid and cowardly. He concludes with his usual exhortation, the avoidance of oaths.

Homily 9. Chrysostom praises those who have corrected the habit of swearing. He shows that one should not hesitate to come to hear the divine word after a meal. He answers the question why Sacred Scriptures were not given at the very beginning. He comments on the words: "The heavens show forth the glory of God." Psalm 18, 2. He then shows God's wisdom in the arrange-

ment of the natural world. He repeats the necessity of avoiding oaths.

Homily 10. Chrysostom praises those who followed his advice to come to church after a meal. He proves that the world could not exist without a Divine Providence and answers those who deify creation. He ends by an exhortation to abstain from oaths.

Homily 11. Chrysostom commences with a prayer of thanksgiving to God because the people have been delivered from the evils which were expected. He recalls the past events and speaks of the wisdom of God in the creation of man. He again mentions the duty of abstaining from oaths.

Homily 12. He thanks God for the pardon given to those who had offended the Emperor. He speaks of the wisdom of God in the creation of the world. He discourses on the natural law which God has placed in man and on the necessity of abstaining from oaths.

Homily 13. After thanking God for the change in the affairs of the city, Chrysostom recalls at length the past sad events. He continues the subject of the creation of man and of the natural law. He again begs all to abstain from swearing.

Homily 14. He refers to the fact that new fear was caused by false reports. He speaks with greater detail about the avoidance of oaths, and relates the history of Jonathan and Saul, and that of Jephthe.

Homily 15. Chrysostom speaks on the calamity of Antioch. He says that fear is profitable, that sorrow is more beneficial than laughter. He comments on the text: "For thou art going in the midst of snares." Ecclus. 9, 20. He exhorts all to abstain from swearing.

Homily 16. Chrysostom refers to the fact that the Prefect had entered the church to calm the people who were planning flight because of their fear of sack. After discoursing on oaths, he explains the text: "Paul, a prisoner of Christ Jesus." Philem. 1, 1. He exhorts all to avoid oaths.

Homily 17. Chrysostom mentions the fact that the officers who

were sent to announce the sedition have returned and that the penalties are less than had been expected. He relates how the monks had interceded for the people with the judges. He speaks on the penalties imposed by the Emperor, on the true dignity of Antioch; he explains what makes a city beautiful.

Homily 18. Chrysostom discourses on true fasting and on the words: "Rejoice in the Lord always." Philip. 4, 4. He shows what true happiness is. He concludes with an admonition on the avoidance of oaths.

Homily 19. After he has spoken about the Feast of the Holy Martyrs just celebrated, and about those who had come from the country to Antioch, he discourses at length on oaths.

Homily 20. Chrysostom states that fasting is useless if there is no correction of life. He then speaks in great detail on the sin of resentment. He concludes with an admonition on the avoidance of oaths.

Homily 21. Chrysostom thanks God that Flavian the Bishop has returned and that the city has been reconciled to the Emperor. He relates the journey of Flavian, his address to the Emperor, the reply and kindness of Theodosius.

The Homilies on the Statues were delivered at the beginning of Chrysostom's life as a preacher. He was in the prime of manhood, full of enthusiasm and eagerness to do good. Was he at that time free in any way from the influence of his earlier classical training? Did his speeches resemble in any way the works of the typical representatives of the Second Sophistic Rhetoric? In the chapters which follow I have endeavoured to answer these questions, or, to express it differently, to show to what an extent Chrysostom's previous training in Sophistic oratory has influenced the style of the Homilies on the Statues.

CHAPTER II.

Figures of Redundancy.

Under the Figures of Redundancy are assembled the various devices which seek to lend emphasis or dignity to an idea by the deliberate distribution of this meaning over more words than are necessary. Under this heading are grouped the following: periphrasis, pleonasm, arsis and thesis both of the negative-positive and positive-negative type.

a. *Periphrasis.*

Periphrasis is redundancy achieved by a single phrase or clause. To distinguish between the genuine use of this figure and what is such only in appearance is so highly subjective a process that only those periphrases are considered here that are beyond doubt willed by the orator.

The following examples are representative:

. . . *ἐν ἀσθενείᾳ ἦτε* Hom. 1, 25, 10 = *ἀσθενῆτε.*

. . . *ποιῶμεν τὸν λόγον.* 10, 117, 30 = *λέγωμεν.*

. . . *οὐκ ἐλάμβανεν αἴσθησιν.* 13, 142, 5 = *ᾐσθάνετο.*

. . . *καὶ πολὺν αὐτῶν καταχέουσαι τὸν γέλωτα.* 14, 149, 22 = *γελῶσαι.*

. . . *πολλοὶ . . εἰσιέναι τε εἰς νηστείαν μέλλοντες* — 15, 153, 19 = *νηστεύειν.*

. . . *ὅταν ἁμαρτίαν ἐργασώμεθα* — 17, 178, 12 = *ἁμάρτωμεν.*

. . . *καὶ τὸν περὶ τῶν ὅρκων πάλιν κινήσωμεν λόγον* — 19, 190, 58 = *λέξωμεν*

Compare also: 3, 54, 39; 3, 56, 21; 5, 72, 3; 6, 85, 48; 8, 100, 59; 9, 103, 9; 15, 153, 14; 20, 198, 43; 21, 212, 50.

Frequency of Periphrasis in the Homilies.[1]

Homily	1 (997)	6	Homily	12 (535)	2
	2 (774)	5		13 (404)	3

[1] The number in the parenthesis after the designation of each sermon

3	(728)	5	14	(587)	7
4	(556)	4	15	(489)	4
5	(758)	4	16	(555)	4
6	(628)	7	17	(497)	5
7	(347)	2	18	(464)	5
8	(290)	2	19	(563)	8
9	(472)	7	20	(766)	7
10	(482)	4	21	(585)	10
11	(456)	2			

Owing to the inevitable viewpoint which one must bring to the detection of this figure, a comparison of Basil's [2] use of it in his sermons and of Chrysostom's use of it here is a highly dubious process. The statistics here are striking enough, however, to compel the conclusion that periphrasis in the Homilies on the Statues—occurring on an average less than one to every hundred lines of Migne text—is not a favourite device of Chrysostom.

b. *Pleonasm.*

Pleonasm is the placing together of words, phrases, or clauses of similar meaning. It gives emphasis, energy, and persuasiveness to the discourse.

Examples:

Metaphorical: *Ἠκούσατε τῆς ἀποστολικῆς φωνῆς, τῆς σάλπιγγος τῆς ἐκ τῶν οὐρανῶν, τῆς λύρας τῆς πνευματικῆς*; 1, 15, 1.

Cumulative: *μόλις ἰσχύω διᾶραι στόμα καὶ ἀνοῖξαι χείλη καὶ κινῆσαι γλῶτταν καὶ ῥήματα προέσθαι.* 2, 34, 48.

Clausular: *τὴν ἁμαρτίαν ἐξηφάνισεν, ἔλυσε τὸ πλημμέλημα.* 5, 74, 56.

Of most frequent occurrence:

α. "pardon and excuse", e. g., *ἀπολογία καὶ συγγνώμη* 16, 171, 6—seventeen times.

β. "exhortation and advice" (sometimes in verb forms), e. g., *παραινέσεως καὶ συμβολῆς* 8, 102, 39—twelve times.

refers to the number of lines occupied by the sermon in the Migne edition. The number following indicates the frequency of the figure for each sermon.

[2] Campbell, p. 26.

γ. "in vain and to no purpose", e. g., εἰκῇ καὶ μάτην 15, 157, 36—ten times.

δ. "toil and labor" (in verb and noun forms), e.g., κάμνεις καὶ ταλαιπωρεῖς 2, 39, 51. πονεῖ καὶ ταλαιπωρεῖται 12, 129, 54. πόνων καὶ ἱδρώτων 20, 197, 20—nineteen times.

ε. "fear and tremble", e. g., ἀεὶ δεδοικότες, τρέμοντες 3, 58, 23. φρίττων καὶ δεδοικώς 7, 96, 54—seventeen times.

Compare also: 1, 26, 22; 1, 30, 11; 2, 39, 1; 3, 57, 26; 5, 69, 28; 6, 86, 35; 7, 92, 28; 9, 107, 28; 13, 142, 57; 16, 168, 38; 21, 214, 18.

Frequency of Pleonasm in the Homilies.[3]

Homily	Of two words	Of all others	Total
1 (997)	63	20	83
2 (774)	51	19	70
3 (728)	61	18	79
4 (556)	31	19	50
5 (758)	42	14	56
6 (628)	32	17	49
7 (347)	35	13	48
8 (290)	18	10	28
9 (472)	28	11	39
10 (482)	33	6	39
11 (456)	33	7	40
12 (535)	22	4	26
13 (404)	14	3	17
14 (587)	26	9	35
15 (489)	29	7	36
16 (555)	45	10	55
17 (497)	26	12	38
18 (464)	29	15	44
19 (563)	20	7	27
20 (766)	61	30	91
21 (585)	34	11	45

It is remarkable that of the figures of periphrasis and pleonasm,

[3] See footnote 1.

Chrysostom favors pleonasm by a ratio of about nine to one. This is a generous use of the figure from our standpoint, making for an occurrence of it on an average of about nine instances to a hundred lines, and if we compare this average with Basil's [4] use of the figure we obtain a ratio of about two instances by Chrysostom to one by Basil. The impressiveness of Chrysostom's total is considerably lessened, however, by the fact that nearly three-fourths (733 out of 995) of his examples consist of the not too obtrusive combination of two synonymous words only. None of the remaining examples are amplified to the point of the bizarre. Therefore while this figure of special frequency seems to be a noticeable feature of his style, while it reflects that natural floridity associated by critics with his name, while the generally austere Basil seems austere here, too, by comparison, nevertheless Chrysostom's use of the figure cannot be called exaggerated.

c. *Arsis and Thesis.*

Arsis and Thesis presents an idea first negatively and then positively or first positively and then negatively. This figure makes more emphatic and distinct the idea which the speaker wishes to convey.

Examples:

οὐ γὰρ λαμπρότητα οἰκίας ἐπεζήτουν ἀλλὰ ψυχῆς ἀρετήν. 2, 40, 55.

ταῦτα εἶπον οὐχ ἵνα νηστείαν ἀτιμάζωμεν, ἀλλ' ἵνα νηστείαν τιμῶμεν· 3, 53, 9.

Ὅτι οὐ διὰ γραμμάτων ἀλλὰ διὰ πραγμάτων ἠβούλετο παιδεύειν τῶν ἀνθρώπων τὴν φύσιν ὁ Θεός. 9, 105, 24.

The following are highly developed examples of arsis and thesis:

Five in succession: *μὴ γὰρ δὴ τὰ πράγματα διαβάλλωμεν, ἀλλ' ἡμᾶς καὶ τὴν ἡμετέραν ῥᾳθυμίαν· μηδὲ λέγωμεν,* Μὴ ἔστωσαν *γυναῖκες, ἀλλὰ* Μὴ ἔστωσων *μοχεῖαι· μηδὲ λέγωμεν,* Μὴ ἔστω *κάλλος, ἀλλὰ* Μὴ ἔστω *πορνεία· μηδὲ λέγωμεν,* Μὴ ἔστω *κοιλία, ἀλλὰ* Μὴ ἔστω *ἀδηφαγία. οὐ γὰρ ἡ κοιλία τὴν ἀδηφαγίαν ποιεῖ, ἀλλ' ἡ ἡμετέρα ῥᾳθυμία.* 15, 158, 4.

[4] Campbell, p. 28.

Repetition of the negative five times: *Ταῦτα οὖν ἐπιστάμενοι, τῆς ζωῆς ἐπιμελώμεθα τῆς ἡμετέρας, καὶ μήτε περὶ χρήματα σπουδάσωμεν τὰ ἀπολλύμενα, μήτε περὶ δόξαν τὴν σβεννυμένην, μήτε περὶ τὸ σῶμα γηράσκον, μήτε περὶ τὸ κάλλος τὸ μαραινόμενον, μήτε περὶ τρυφὴν τὴν διαῤῥέουσαν, ἀλλὰ περὶ ψυχὴν ἅπασαν ἀναλώσωμεν τὴν ἐπιμέλειαν καὶ ταύτην παντὶ θεραπεύσωμεν τρόπῳ.* 8, 100, 54.

A negative-positive followed by a positive-negative: *Οἶνος γὰρ ἐδόθη παρὰ Θεοῦ οὐχ ἵνα μεθύωμεν, ἀλλ' ἵνα νήφωμεν, ἵνα εὐφραινώμεθα, οὐχ ἵνα ἀλγῶμεν·* 1, 22, 12.

Three fold positive-negative: *δακρύων ὁ παρὼν καιρός, οὐχὶ ῥημάτων· θρήνων οὐχὶ λόγων· εὐχῆς, οὐ δημηγορίας.* 2, 33, 33.

For examples of the negative-positive type compare: 1, 29, 8; 1, 29, 32; 2, 43, 43; 4, 59, 27; 7, 96, 18; 9, 105, 8; 11, 119, 26; 15, 162, 19; 17, 175, 13; 20, 204, 31. For examples of the positive-negative form compare: 2, 40, 11; 2, 41, 23; 8, 99, 57; 9, 105, 61; 12, 128, 35; 15, 160, 43.

Frequency of Arsis and Thesis in the Homilies.[5]

Homily	Neg.-pos.	Pos.-neg.	Homily	Neg.-pos.	Pos.-neg.
1 (997)	64	9	12 (535)	31	3
2 (774)	42	9	13 (404)	15	
3 (728)	24		14 (587)	29	1
4 (556)	39	2	15 (489)	23	1
5 (758)	49	2	16 (555)	26	1
6 (628)	29	1	17 (497)	26	
7 (347)	27	2	18 (464)	27	
8 (290)	9	2	19 (563)	23	
9 (472)	26		20 (766)	43	
10 (482)	21		21 (585)	32	
11 (456)	24				

Arsis and Thesis in the Homilies on the Statues occurs on an average of about six to one hundred lines. While it is not such a

[5] See footnote 1.

favourite as pleonasm with Chrysostom (its character is such as one would not expect it to be), it is again a noticeable feature of his style. Both in frequency and elaboration he surpasses Basil. According to Campbell,[6] Basil in a text twice that of Chrysostom's bulk, employs it 749 times as compared with 662 examples of this figures in these homilies.

In his use of the Figures of Redundancy, Chrysostom cannot be called excessive. He can on occasion use a highly artificial figure but such examples are rare. His use of all the figures of redundancy totals sixteen to one hundred lines,—certainly a generous use of the figure, certainly striking when compared with Basil's eight to a hundred lines. But the character of the examples points to utility rather than to display as the motive that called them forth. Of the three devices of redundancy, periphrasis is obviously the most artificial, the least useful as a clear vehicle of thought and Chrysostom uses this the least of the three. Pleonasm is the most useful as a vehicle of thought and Chrysostom uses this the most frequently of the three, having nine times as many examples of it as of periphrasis. Redundancy is found in him enough to make the Sophistic character of his training certain, enough to contribute to that floridity attributed to him, but not enough to detract from the presentation of his ideas. Pleonasm and arsis and thesis are his favourite devices here; both occur with a frequency that at first sight seems striking, but the character of most of them is not extraordinary. They seem for the most part to lend a certain emphasis and dignity to the sweep of his discourse and to the march of his thought. The fact that he was addressing an audience of no fixed cultural level and that he was extemporizing makes the seemingly high average of some of the figures of redundancy almost inevitable in the speaker who, on the one hand, most earnestly desired to be understood and, on the other hand, had not the leisure for preparation which would have eliminated some of his pleonasm.

---

[6] Page 30.

CHAPTER III.

Figures of Repetition.

By figures of repetition is meant the intentional repetition of words in certain fixed places. To this group belong anadiplosis, epanaphora, antistrophe, symploce, anastrophe, kuklos, and climax.

a. *Anadiplosis.*

Anadiplosis is the repetition of the same word in the same clause, one following immediately after the other or after a short interval. This figure lends emphasis and intense feeling to the discourse.

Examples:

Φύγωμεν τοίνυν, ἀγαπητοί, φύγωμεν τὰς κακηγορίας 3, 55, 31.

Μή, δέομαι καὶ ἀντιβολῶ, μὴ οὕτω καταφρονῶμεν ἡμῶν τῆς σωτηρίας ἀλλὰ τὴν σπουδὴν ἣν ἐξ ἀρχῆς ἐποιησάμεθα περὶ τὴν ἐντολὴν ταύτην, εἰς τέλος ἀγάγωμεν. 9, 110, 22.

Ἤπειγε γὰρ ἤπειγεν ὁ διάβολος συνωθῶν καὶ συνελαύνων αὐτὸν εἰς τὴν παράνομον ταύτην σφαγήν. 14, 150, 47.

Οὐδὲν γὰρ οὐδὲν τῶν τοῦ Θεοῦ προσταγμάτων ἔσται δύσκολον, ἐὰν προσέχωμεν. 20, 208, 42.

The remaining examples in the homilies are found in 2, 43, 22; 3, 51, 9; 7, 97, 18; 9, 105, 53; 9, 107, 63; 11, 121, 22; 12, 129, 60; 12, 133, 16; 12, 134, 37; 13, 142, 54; 14, 152, 23; 14, 152, 57; 20, 208, 19; 21, 212, 26; 21, 212, 30.

The total of nineteen instances of anadiplosis in this group of homilies is for a figure of speech of this nature frequent enough to make it a noticeable feature of Chrysostom's style. In any case Chrysostom's use of it is more extensive than Basil's, Campbell [1] disclosing one example in his study of all Basil's sermons, and Way [2] five examples in the letters. In several instances, as will be noted above, Chrysostom adds still greater emphasis together with a touch of pathos to this figure by inserting a word and even two

[1] Page 32.

[2] Page 178.

words of "saying" or "entreating". From our modern standpoint, this figure in the Homilies on the Statues occurs often enough to seem, because of its artificiality, eccentric, but certainly not even to us does its frequency appear excessive.

b. *Epanaphora.*

Epanaphora is the repetition of the same word or words at the beginning of two or more successive phrases, clauses, or sentences. The figure is artistic; it gives beauty and strength to the style of the passage and makes the discourse more emphatic. In this study of epanaphora I have used a special terminology, quite different from that of Campbell,[3] in order to illustrate as fully as possible Chrysostom's varied and elaborate development of this figure in his Homilies on the Statues. By "one word", "two words", "three and more words", and "clausular" epanaphora, I mean the repetition of the same word or group of words (according as the term indicates) at the beginning of two or more succeeding phrases, clauses, or sentences. By "alternate" epanaphora is meant the repetition of the same word or group of words at the beginning of alternate clauses or sentences. The following are noteworthy examples of epanaphora:

Epanaphora of one word: *Μίμησαι τῆς περιστερᾶς τὸ ἀκέραιον, μίμησαι τοῦ ὄνου τὸ φιλοδέσποτον καὶ τοῦ βοός, μίμησαι τῶν ὀρνίθων τὸ ἀμέριμνον·* 12, 129, 58.

A four-fold repetition of *τίς*:

τίς δὲ αὐτὰ συνήγαγεν ἀπ' ἀρχῆς;
τίς ἔδησε;
τίς ἐχαλίνωσε,
τίς ἐπὶ τοσοῦτον διακρατεῖ χρόνον; 10, 113, 49.

Compare *εἶδε* at the beginning of seven consecutive clauses, 15, 156, 54; the three-fold repetition of *ὅταν*, 3, 57, 12; the four-fold repetition of *πολλάκις*, 15, 157, 8; the five-fold repetition of *πῶς*, 16, 166, 6.

Phrase epanaphora, *περί* being repeated six times: *Πόθεν οὖν, εἰπέ μοι, πόθεν περὶ γάμων, περὶ φόνων, περὶ διαθηκῶν, περὶ*

[3] Page 33.

παρακαταθηκῶν, περὶ τοῦ μὴ πλεονεκτεῖν ἀλλήλους, περὶ μυρίων ἑτέρων νόμους ἔγραψαν οἱ παρ' αὐτοῖς νομοθέται; 12, 133, 16.

For similar examples compare: *παρά* repeated six times, 3, 56, 12; *οὐ* repeated eight times, 3, 56, 37; *περί* repeated eight times, 10, 112, 3; *οὐ* repeated ten times, 13, 141, 44; *μή* repeated nine times, 18, 186, 21.

Epanaphora of two words beginning four successive sentences:

ἐὰν ἴδῃς πένητα, ἐλέησον·
ἐὰν ἴδῃς ἐχθρόν, καταλλάγηθι·
ἐὰν ἴδῃς φιλον εὐδοκιμοῦντα, μὴ βασκήνῃς·
ἐὰν ἴδῃς γυναῖκα εὔμορφον, ὑπέρβηθι. 3, 53, 14.

Compare also: 3, 50, 32; 10, 111, 48; 20, 201, 47.

Epanaphora of three words: *μή τι τὸ ἀξίωμα τὴν πόλιν ὠφέλησε, μή τι τὸ μέγεθος τῆς οἰκοδομῆς, μή τι τὸ μητρόπολιν αὐτὴν εἶναι*; 17, 178, 44.

Compare also: 4, 60, 36; 6, 90, 34; 16, 172, 2.

Alternate Epanaphora:

τί γὰρ ὄφελος τῆς ἔξωθεν εὐπορίας,
ὅταν ἔνδον πενία τοσαύτη ᾖ;
τί δὲ βλάβος τῆς ἔξωθεν πενίας,
ὅταν ἔνδον τοσοῦτος ἀποκέηται πλοῦτος; 8, 99, 58.

An example of alternate epanaphora highly developed:

βούλει σωφρονεῖν;
μὴ φύγῃς μοιχείαν μόνον,
ἀλλὰ καὶ ἀκόλαστον ὄψιν.
βούλει ῥημάτων αἰσχρῶν εἶναι μακράν;
μὴ τὰ αἰσχρὰ ῥήματα φύγῃς μόνον,
ἀλλὰ καὶ γέλωτα ἄτακτον καὶ ἐπιθυμίαν ἅπασαν.
βούλει φόνων εἶναι πόῤῥω;
φεῦγε λοιδορίας.
βούλει μέθης ἀφίστασθαι;
φεῦγε τρυφὰς καὶ τὰς πολυτελεῖς τραπέζας καὶ πρόῤῥιζον τὴν κακίαν ἀνάσπασον. 15, 159, 37.

Compare also: 1, 31, 13; 4, 59, 27; 6, 88, 12; 20, 210, 7.

Clausular Epanaphora:

Ενθα φόβος ἐστίν, οὐκ ἔστι φθόνος· ἔνθα φόβος ἐστί, χρημάτων ἔρως οὐκ ἐνοχλεῖ·

ἔνθα φόβος ἐστίν, ἔσβεσται θυμός, ἐπιθυμία κατέσταλται πονηρά, ἅπαν ἀλόγιστον ἐξώρισται πάθος· 15, 154, 19.

Compare also: 1, 27, 22; 2, 42, 22; 20, 202, 21.

Frequency of Epanaphora in the Homilies.[4]

Homily	One word	Two words	Three words and more	Alternate	Clausular
1 (997)	22	7	1	3	3
2 (774)	40	6	2	2	3
3 (728)	25	10			
4 (556)	13	5	2	5	
5 (758)	21	8	4	5	2
6 (628)	8	3	5	3	2
7 (347)	3	4			
8 (290)	7	2		1	
9 (472)	13	3		1	1
10 (482)	8	3	3	2	
11 (456)	15		1	1	1
12 (535)	19	3	2	3	
13 (404)	10	1		1	
14 (587)	8		2	2	
15 (489)	11	3	4	7	1
16 (555)	15	7	4		
17 (497)	19	2	3	2	
18 (464)	9	1	2		
19 (563)	16	3		1	
20 (766)	20	5	2	2	1
21 (585)	13	3	1		1

I have collected 488 examples of the various forms of epanaphora in these homilies of Chrysostom. In this number I have included examples of phrases with the same initial word that Campbell[5]

[4] See footnote 1, Chapter 2.

[5] Page 36.

calls "repetitive paronomasia". In making comparisons with Basil's use of this figure I have likewise included his examples of "repetitive paronomasia".

It is worthy of note that of the grand total, 278 examples are of the more artificial types, that is, are not of the ordinary two-fold variety. Some of these, examples of which have been quoted above, are very highly developed, particularly the so-called Alternate and Clausular Epanaphora, of which I have noted 41 and 15 examples, respectively. The general proportion as to frequency is slightly greater in the sermons of Chrysostom than in those of Basil.[6] Chrysostom, however, makes a more elaborate and more artificial use of this figure.

In the figures so far discussed Chrysostom appears more florid than the austere Basil, more like the general run of such of his contemporaries as have been studied for Sophistic traces, but still on the whole not obtrusively epideictic. In this figure, however, we meet for the first time that conscious stirring for display which even an extemporaneous orator trained in the school could exhibit. The frequency of its occurrence—four instances to one hundred lines—is again in the spirit of the Second Sophistic.

c. *Antistrophe.*

Antistrophe is the repetition of the same word or words at the end of successive phrases, clauses, or sentences. The figure is mainly decorative and gives little or no emphasis or clarity.

The following are representative examples of perfect antistrophe:

Καὶ γὰρ παιδικὸν φοβούμεθα φόβον θάνατον δεδοικότες, ἁμαρτίαν δὲ μὴ δεδοικότες. Καὶ γὰρ τὰ παιδία τὰ μικρὰ προσωπεῖα μὲν δέδοικε, πῦρ δ'οὐ δέδοικεν· 5, 73, 39.

μὴ φοβώμεθα κόλασιν καὶ διαφευξόμεθα κόλασιν· καθάπερ οὖν καὶ οἱ τρεῖς παῖδες οὐκ ἐφοβήθησαν τὴν κάμινον, καὶ διέφυγον τὴν κάμινον· 7, 91, 45.

καὶ ἐν οἰκίᾳ παγίδες, καὶ ἐπὶ τραπέζης παγίδες καὶ ἐπὶ συλλόγων παγίδες· 15, 157, 1.

Ἰσχὺν σώματος ἐὰν ἔχῃς, νόσος ἐπελθοῦσα κατέλυσε τὴν

[6] Campbell, pp. 34 and 37.

ἀπὸ ταύτης χαράν· κάλλος ἐὰν ἔχῃς καὶ ὥραν, γῆρας ἐπελθὸν ἐμάρανε καὶ ἀφείλετο τὴν χαράν. 16, 170, 21.

For other examples compare: 1, 30, 30; 4, 61, 61; 5, 72, 41; 6, 86, 55; 13, 142, 22; 20, 206, 10.

The following is an example of imperfect antistrophe: *πρότερον ἐπιτηδείους κατεσκεύασε πρὸς τὴν οἰκονομίαν τοῦ διδομένου πλούτου, καὶ τότε αὐτὸν ἐγχειρίζει τὸν πλοῦτον.* 16, 168, 30.

The remaining examples of imperfect antistrophe in these sermons are found in 1, 22, 18; 1, 28, 44; 1, 30, 28; 2, 37, 38; 2, 43, 30; 2, 43, 44; 3, 51, 31; 3, 54, 54; 3, 55, 58; 3, 57, 46; 5, 74, 45; 7, 95, 2; 9, 107, 42; 9, 110, 56; 11, 122, 14; 11, 122, 23; 12, 127, 7; 13, 140, 18; 13, 141, 19; 14, 148, 29; 14, 149, 36; 15, 157, 38; 16, 169, 59; 16, 171, 3; 17, 172, 24; 17, 177, 16; 18, 179, 45; 19, 196, 15; 20, 209, 7.

Frequency of Antistrophe in the Homilies.[7]

Homily	1	(997) 4	Homily	12	(535) 2
	2	(774) 6		13	(404) 1
	3	(728) 3		14	(587) 3
	4	(556) 4		15	(489) 3
	5	(758) 8		16	(555) 1
	6	(628) 3		17	(497) 2
	7	(347) 3		18	(464) 1
	8	(290) 2		19	(563) 1
	9	(472) 2		20	(766) 3
	10	(482) 1		21	(585)
	11	(456) 1			

As the table shows, 54 examples of perfect antistrophe have been found in these homilies. In addition, 30 examples of imperfect antistrophe have been noted, of which the one quoted with cola ending in different cases of the same word is illustrative. Such an extensive use of so artificial a figure is especially noteworthy and is the more striking when we consider that for a quantity of material twice as large in Basil, Campbell[8] has collected only eleven examples and some of these imperfect.

[7] See footnote 1, Chapter 2.

[8] Page 35.

d. *Symploce.*

Symploce is the union of epanaphora and antistrophe, two cola beginning with the same word and ending with the same word. Such an artificial figure of speech must of necessity subordinate thought to form and is concerned chiefly with the external.

Examples:

Ἦλθον ἐφ' ἑτέρᾳ κληθέντες ὑποθέσει, καὶ ἕτερα θεασάμενοι πάντες ἀπῆλθον. Ἦλθον προσκυνήσοντες τὴν εἰκόνα καὶ τῆς μὲν εἰκόνος καταγελάσαντες, ἐκπλαγέντες δὲ τοῦ Θεοῦ τὴν δύναμιν, διὰ τῶν εἰς τοὺς παῖδας τούτους γενομένων σημείων, ἀπῆλθον. 4, 64, 47.

Τί τοίνυν παρέβλαψεν αὐτὸν τὸ βιαίως ἀποθανεῖν; τί δὲ τὸν πλούσιον ὤνησε τὸ μὴ βιαίως ἀποθανεῖν; 5, 72, 32.

The remaining examples in the sermons are found in 3, 50, 21; 4, 61, 59; 4, 63, 58; 5, 76, 20; 12, 129, 52; 16, 169, 43.

Eight examples of symploce are found in these homilies,—a comparatively large number when we consider the nature of the figure. Campbell and Way make no reference to symploce as occurring in the sermons and in the letters of Basil.

e. *Anastrophe.*

Anastrophe is the repetition of the final word of one clause at the beginning of the next clause. It approaches a chiastic arrangement and makes for slight emphasis and great artificiality of style.

Examples:

Τοῦτο ἐκείνου μὲν κατηγορία, σὸν δὲ ἐγκώμιον· σὸν μὲν ἐγκώμιον, ὅτι καὶ ὁρῶν τοιοῦτον γινόμενον, διὰ τὸ τῷ Θεῷ δοκοῦν οὐκ ἀπέστης θεραπεύων αὐτόν· 20, 203, 54.

εἰ διὰ τοὺς τελευτῶντας ἀλγεῖς, ἄλγησον καὶ διὰ τοὺς ἐσθίοντας καὶ διὰ τοὺς πίνοντας· 5, 73, 58.

Τί οὖν; αἱ Γραφαί, φησίν, οὐκ εἰσι χρήσιμοι; χρησιμώταται μὲν οὖν καὶ ἀναγκαιότατα. 9, 105, 22.

The remaining examples in the sermons are found in 2,

40, 12; 3, 47, 6; 3, 55, 10; 3, 55, 32; 5, 71, 2; 5, 74, 2; 5, 76, 38; 5, 77, 48; 9, 106, 25; 10, 117, 7; 10, 118, 1; 11, 125, 63; 12, 130, 56; 12, 132, 11; 12, 132, 47; 12, 136, 12; 13, 140, 10; 13, 140, 10; 13, 140, 11; 13, 140, 18; 13, 140, 20; 14, 144, 31; 15, 162, 8; 15, 162, 11; 16, 165, 49; 18, 181, 44; 18, 181, 48; 20, 210, 24.

Of the thirty-one instances of anastrophe five may be called perfect. The imperfect type—that is, the repeated word occurring in different inflexional forms—gives almost the same artistic effect and in most instances is at least equally emphatic. Chrysostom's use of this figure is again comparatively extensive. Campbell[9] finds no good example of anastrophe in Basil's sermons and mentions only nine instances which show merely the form of the figure. Way[10] gives fifteen examples of its occurrence in the letters of St. Basil.

f. *Kuklos.*

The figure kuklos occurs when the first clause of a period begins and the next or last clause ends with the same word. A single colon beginning and ending with the same word is included sometimes in this figure.

The following are representative examples:

Οὐδὲν εὐχαριστίας ἴσον ἀγαθόν, ὥσπερ βλασφημίας χεῖρον οὐδέν. 1, 31, 6.

ἔθος εἶχον κακηγορεῖν, καὶ ἐπαυσάμην· ἔθος εἶχον ὀμνύναι, καὶ ἔλυσα τὸ πονηρὸν ἔθος. 16, 169, 53.

Ἠδικήκαμεν ἡμεῖς, ὡς αὐτοὶ νομίζουσι· οὐκοῦν τῶν νεκρῶν φείσασθαι ἔδει τῶν οὐδὲν ἠδικηκότων· 21, 214, 48.

The remaining instances in the sermons are found in 1, 33, 21; 2, 41, 24; 3, 51, 29; 5, 76, 26; 4, 66, 19(2); 7, 97, 21; 9, 108, 57; 10, 112, 43; 10, 115, 45; 11, 123, 28; 12, 131, 11; 16, 164, 36; 16, 164, 60; 19, 196, 59; 20, 203, 50.

The figure kuklos is found nineteen times in these homilies, six of the perfect form and thirteen of the imperfect; in the latter form the word concerned appears in different cases or tenses. Both

[9] Page 35.
[10] Page 180.

types are artificial. Only one instance of kuklos occurs in all the sermons of Basil.[11]

g. *Climax.*

Climax occurs when each of several successive clauses of a sentence begins with the last word or words of the preceding clause. This arrangement is usually accompanied by a gradual ascent in the thought until the grand effect desired is finally attained in the last clause.

Examples:

οὕτω γὰρ κἀκεῖνα διαλυσόμεθα πάντα, κἂν δέκα ἐν ἡμῖν κατορθώσωσι μόνον, ταχέως εἴκοσιν οἱ δέκα γενήσονται, οἱ εἴκοσι πεντήκοντα, οἱ πεντήκοντα ἑκατόν, οἱ ἑκατὸν χίλιοι, οἱ χίλιοι πᾶσα ἡ πόλις. 6, 91, 10.

πολλάκις γοῦν ἀπὸ γέλωτος αἰσχρὰ ῥήματα τίκτεται, ἀπὸ ῥημάτων αἰσχρῶν πράξεις αἰσχρότεραι· πολλάκις ἀπὸ ῥημάτων καὶ γελωτος λοιδορία καὶ ὕβρις, ἀπὸ λοιδορίας καὶ ὕβρεως πληγαὶ καὶ τραύματα, ἀπὸ τραυμάτων καὶ πληγῶν σφαγαὶ καὶ φόνοι. 15, 158, 51.

The remaining examples in the sermons are found in 1, 33, 24; 5, 78, 30; 9, 107, 23; 10, 114, 41; 18, 182, 35; 20, 204, 21; 20, 205, 6.

In the homilies are nine examples of climax, a large number for a figure so artistic. Basil [12] employs it eight times in all his sermons, an amount twice as great as that of the sermons under discussion.

In conclusion it may be said that Chrysostom in his use of the figures of repetition is very prolix. The least artificial of the figures discussed in this chapter, epanaphora, is still an epideictic device, is striking enough to arrest the modern attention, occurring on the average of four instances to one hundred lines. The rest constitute figures that simply cannot be used without a vastly greater emphasis upon display than upon the thought conveyed. The figures of repetition occur on an average of six to one hundred lines, and in the sermons of Basil they occur on an average

[11] Campbell, p. 36.
[12] Campbell, p. 36.

of three to one hundred lines. It is interesting to note that even after deducting the highly artificial epanaphora, the decorative ornaments that remain occur on an average of one to one hundred lines.

If the figures of redundancy were considered alone, we might be led to see in the speaker of the Homilies on the Statues an apt and facile pupil of the Sophists certainly, but a pupil at the same time kept from their excesses by the pressure of a serious purpose. In the figures of repetition, however, not only the pupil of the Sophists appears but a man so wedded to their devices and so completely the master of them that they spring easily, extemporaneously to his lips despite the seriousness of the occasion for his eloquence.

CHAPTER IV.

Figures of Sound.

Figures of sound appear when words closely resembling each other in sound, not due primarily to inflection, occur within some degree of proximity. The position of these words is in a clause or sentence not definitely fixed. To this group belong paronomasia, polyptoton, alliteration, assonance, and parechesis.

a. *Paronomasia.*

Paronomasia is a similarity in the sound of words with a dissimilarity of sense. The figure in these sermons is produced by

1) words of the same root but with different prefixes;
2) a word followed by its negative, usually a verb;
3) verbs varying in tense, mood, or voice;
   (In this group I have selected only those examples which are purely rhetorical).
4) a word followed immediately or at a short interval by a word of the same root;
   (In selecting examples of this type I have taken only the most certain).
5) different parts of speech of the same root and meaning occurring in the same sentence or clause; this is called commonly *σχῆμα ἐτυμολογικόν* or Figura Etymologica.

Examples:

1. Paronomasia produced by words of the same root with different prefixes:

ὅτι ὁ μὲν πόνος δῆλος, ἡ δὲ ἀπόλαυσις ἄδηλος. 2, 39, 50.

καὶ τὴν ἄλογον φύσιν σάκκῳ περιέβαλον καὶ ζυγῷ νηστείας ὑπέβαλον. 3, 52, 21.

φιλόπονόν ἐστιν ὁ μύρμηξ, καὶ ἐπίπονον ποιεῖται τὴν ἐργασίαν. 12, 129, 17.

πρὸ μικροῦ τοσαῦτα ἀλλήλους ἐλοιδορήσαμεν, μυρία ῥητὰ καὶ ἄῤῥητα εἴπομεν, καὶ νῦν δραμοῦμαι ἐπὶ τὰς καταλλαγάς; 20, 205, 12.

For similar examples compare: 5, 73, 12; 8, 100, 44; 9, 107, 42; 10, 111, 3; 10, 114, 39; 16, 163, 32; 16, 165, 46; 18, 181, 53.

2. Paronomasia produced by a verb followed by its negative:

τὰ συλλεγέντα σκορπίζει, καὶ οὐχὶ σκορπίζει μόνον· 4, 60, 49.

Ἔφυγε γοῦν τὴν γῆν, καὶ οὐκ ἔφυγε τὴν ὀργὴν τοῦ Θεοῦ· 5, 78, 3.

Compare also: 2, 40, 23; 3, 51, 10; 5, 76, 18.

3. Paronomasia produced by verbs varying in tense, mood, or voice:

ὁ σπείρων οὐ διὰ τοῦτο σπείρει, ἵνα σπείρῃ μόνον, ἀλλ' ἵνα καὶ θερίζῃ. 5, 79, 45.

ἵνα δείξῃ τοῖς ἐπιβουλεύουσι καὶ τὴν τῶν ἐπιβουλευομένων φιλοσοφίαν· 6, 88, 20.

ὅταν γὰρ παραλυθῇ τὰ τῆς ἀρχῆς, παραλυθήσεται καὶ τὰ τῆς ἡδονῆς· 16, 170, 18.

Ὅταν οὖν οἱ μαστιζόμενοι τῶν μαστιζόντων εἰσὶ μακαριώτεροι. 18, 185, 31.

Compare also: 2, 42, 28; 3, 52, 26; 6, 84, 53; 14, 152, 25; 15, 156, 58; 21, 219, 60.

4. Paronomasia produced by words of the same root:

ὅτι δοκιμωτέρους ποιεῖ τοὺς θλιβομένους ἡ θλῖψις· 1, 28, 46.

ἵνα καὶ πρὸ τῆς ἀπολαύσεως ἐνταῦθα ἀπολαύσῃς τῆς ἀμοιβῆς· 2, 42, 5.

ἀλλ' ἐὰν βασταζόμενα τύχῃ παρὰ λυχνίαν λύχνου ἔχουσαν. 5, 73, 42.

τίς οὕτως ἀνόητος ὡς ἐννοῆσαι. 10, 113, 53.

Καὶ ἀπὸ τούτου μὲν τὸ φιλόπονον, ἀπὸ δὲ τῆς μελίττης καὶ τὸ φιλόκαλον καὶ τὸ φιλόπονον μάνθανε καὶ τὸ φιλάλληλον. 12, 129, 39.

Compare also: 1, 22, 41; 3, 48, 5; 4, 65, 34; 6, 82, 16; 8, 99, 15; 12, 130, 30; 14, 148, 38; 19, 196, 35; 20, 203, 11.

5. *σχῆμα ἐτυμολογικον*:

Ὑπόδησαι ὑπόδημα τοῦ ποδὸς μεῖζον· 2, 41, 26.
τὰ καλὰ τῆς φιλοσοφίας φύτευσον φυτά· 3, 51, 21.
καὶ λειτουργίας τῇ γαστρὶ λειτουργῶν ἀφορήτους. 15, 159, 9.
ἐσκιρτήσατε τὰ καλὰ σκιρτήματα· 19, 187, 41.
καὶ ἀποδημίαν πολλάκις ἀποδημεῖς μακράν. 20, 207, 53.
Compare also: 2, 38, 9; 12, 132, 7; 19, 189, 19; 20, 206, 38.

Frequency of Paronomasia in the Homilies.

(Arranged according to definitions given above.)

Homily	I	II	III	IV	V	Total
1 (997)	6	1	3	20		30
2 (774)	12	1	6	17	4	40
3 (728)	3	2	7	9	2	23
4 (556)	4	2	2	13		21
5 (758)	3	3	5	13	4	28
6 (628)	3	1	5	12	4	25
7 (347)	3		1	3	1	8
8 (290)	3	2	1	8		14
9 (472)	4		4	4		12
10 (482)	5		3	7		15
11 (456)	2		2	8	3	15
12 (535)	6		3	19	1	29
13 (404)	4		2	7		13
14 (587)	14		6	12	3	35
15 (489)	8	1	7	9	1	26
16 (555)	5		4	21	2	32
17 (497)	8		2	10	1	21
18 (464)	6		7	7	2	22
19 (563)	5		1	10	3	19
20 (766)	5		8	15	4	32
21 (585)	4		6	12	3	25

As compared with Basil, Chrysostom is more free and elaborate in his use of paronomasia which occurs on an average of four instances to one hundred lines. In all the sermons of Basil, only 89 examples are found and most of them "rather commonplace,

with only one sermon yielding as many as ten examples, with eleven sermons yielding none".[1] With Chrysostom only one homily yields less than ten, that is, eight examples, and some show thirty or more examples.

The first type as arranged above is hardly more than a play on words and is second in frequency of occurrence; the second group contains examples which are not very striking and also are used least frequently; the third class, while of moderate frequency, depends entirely on sound for its effect; the fourth, a very artistic arrangement of words, appears most frequently and combines many different elements in obtaining its effect; the last group, although not conspicuous for its frequency, is the most artificial of all, and at least according to modern standards borders on the realm of bad taste.

b. *Polyptoton.*

Polyptoton occurs when the same word (i. e., noun, pronoun, or adjective) is repeated immediately or after a short interval in a different case, such a repetition being chiefly for the sake of sound.

Examples:

Ἀλλ' ὅσῳ βελτίων ἡ ποίμνη αὕτη τῆς ποίμνης ἐκείνης, καὶ ἀλόγων μὲν ἄνθρωποι, ἀνθρώπων δὲ ὁ Θεός. 3, 47, 41.

ἡ τῆς καταστροφῆς ἀπόφασις τὴν καταστροφὴν ἔστησεν. 5, 76, 39.

καὶ ὑπὲρ τὸν οὐρανὸν τοῦ οὐρανοῦ ἄνω. 11, 125, 8.

καὶ οὐκ ἂν ἴδοι τις ἕτερον ὑπὲρ ἑτέρου κολαζόμενον. 13, 142, 56.

Καὶ γὰρ αὐτὸς ὁ τῆς κολάσεως τρόπος τῆς ἁμαρτίας τὸν τρόπον μεμίμηται. 19, 191, 45.

εἰ τοῖς ὑβρικόσιν ἀφήσομεν τὴν ὀργὴν ἀνθρώποις οὖσιν ἄνθρωποι καὶ αὐτοὶ τυγχάνοντες. 21, 219, 56.

For similar examples compare: 1, 30, 11; 2, 45, 52; 4, 64, 49; 8, 99, 15; 9, 109, 25; 15, 155, 3; 16, 169, 4; 17, 173, 41.

[1] Campbell, p. 40.

Frequency of Polyptoton in the Homilies.[2]

Homily	1	(997) 10	Homily	12	(535) 2
	2	(774) 9		13	(404) 5
	3	(728) 6		14	(587) 3
	4	(556) 10		15	(489) 5
	5	(758) 6		16	(555) 3
	6	(628) 3		17	(497) 3
	7	(347) 3		18	(464) 2
	8	(290) 3		19	(563) 5
	9	(472) 7		20	(766) 5
	10	(482) 7		21	(585) 4
	11	(456) 5			

St. John Chrysostom is quite restrained in his use of polyptoton, especially in comparison with his great fondness for paronomasia. A special mark of restraint is the fact that very rarely does an example of this figure occur with the repetition of the word more than twice. As compared, however, with the extremely restrained Basil,[3] Chrysostom appears prolix, making use of polyptoton in a ratio of about four to one.

c. *Alliteration.*

Alliteration is the recurrence of the same initial letter in succeeding or nearly succeeding words. In my study I have taken no account of alliteration occurring only in two words and of instances where the alliteration seems to me to be accidental. The following are representative examples of alliteration in these sermons:

Ἀμφότερα ταῦτα ἀγρυπνίαν ἐμποιεῖν εἴωθεν, ἔνδεια καὶ ἀδηφαγία· 2, 44, 65.

τὴν μήνιγγα τῶν τὴν δυσωδίαν δεχομένων ἐκείνην, ὡς ἁμαρτήματα ἀλλότρια ἀνακινούμενα. 3, 55, 61.

ὁ ἀπεχόμενος ἀπὸ παντὸς πονηροῦ πράγματος· 5, 69, 26.

ὥστε καὶ ἡμῶν ἕκαστον εὐκαίρως εἰπεῖν ἐκεῖνο τὸ προφητικόν. 14, 143, 7.

[2] See footnote 1, Chapter 2.

[3] Campbell, p. 41.

Ἕνα μόνον ἐχθρὸν ἐκελεύσθημεν ἔχειν τὸν διάβολον. 20, 204, 45.

The following are examples of alliteration occurring in more than four words:

Ἐπανῆλθε τοίνυν, ἐκήρυξεν, ἠπείλησεν, ἔπεισεν, ἔσωσεν, ἐφόβησε, διώρθωσεν, ἔστησεν ἐξ ἑνὸς καὶ πρώτου κηρύγματος. 5, 78, 26.

Ἔγνωτε πρῴην πῶς πᾶσα Γραφὴ παράκλησιν φέρει καὶ παραμυθίαν· 8, 97, 23.

ἐξελθόντας ὑμᾶς ἡ τῶν πραγμάτων περίστασις πανταχόθεν περιστοιχιζομένη διαστρέφει πάλιν, καὶ πλείονα παρέχει τὴν δυσκολίαν ἡμῖν. 13, 142, 37.

καὶ οὐδὲν κοινὸν ἔχοντες, ἑκόντες ἑαυτοὺς ἔῤῥιψαν εἰς μέσην τὴν πυράν. 18, 186, 50.

Compare also: 1, 17, 45; 6, 84, 6; 8, 98, 48; 9, 103, 35; 15, 156, 31; 17, 172, 33; 21, 214, 45.

Frequency of Alliteration in the Homilies.[4]

Homily	1	(997) 9	Homily	12	(535) 6
	2	(774) 17		13	(404) 6
	3	(728) 16		14	(587) 13
	4	(556) 9		15	(489) 9
	5	(758) 19		16	(555) 11
	6	(628) 7		17	(497) 13
	7	(347) 7		18	(464) 11
	8	(290) 8		19	(563) 9
	9	(472) 6		20	(766) 9
	10	(482) 2		21	(585) 10
	11	(456) 6			

In the table above only those examples have been noted which by their display of skill incontestably evoked the admiration of an Asiatic audience. While this method may seem extremely conservative, yet it has yielded a large number of examples scattered proportionately throughout the homilies. Alliteration occurs

[4] See footnote 1, Chapter II.

on the average of two instances to one hundred lines. Although Basil is generally recognized as being very restrained in his use of the devices of rhetoric, yet the nineteen examples (and most of these ordinary) cited by Campbell [5] as the total in a much larger corpus of sermons is in striking contrast with the 203 examples which I have gathered from the Homilies on the Statues.

d. *Assonance.*

Assonance occurs when several words end in the same sound. In a language so highly inflected as the Greek, accidental assonance is most common. Such examples I have excluded from consideration, endeavoring to select examples which were clearly intentional. The following are representative examples:

ᾔδει γὰρ ὅτι χαλεπὸν ἡ νεότης, ὅτι εὐρίπιστον, εὐεξαπάτητον, εὐόλισθον, καὶ σφοδροτέρου δεῖται τοῦ χαλινοῦ. 1, 21, 17.

Οὐκ ἐντεῦθεν δὲ μόνον ἀλλὰ καὶ ἑτέρωθεν πολλαχόθεν θαῤῥεῖν χρή· 6, 83, 15.

τὸ δὲ ὕδωρ ῥυτὸν ὂν καὶ χαῦνον, μαλακόν τε καὶ διαῤῥέον, 9, 107, 48.

ἐπὶ τὸ δεσμωτήριον ἔπεμπον διὰ μέσης τῆς ἀγορᾶς, ἀνθρώπους ἱπποτρόφους, ἀγωνοθέτας, ἑτέρας μυρίας λαμπροτέρας ἔχοντας ἀριθμεῖν λειτουργίας καὶ τὰς οὐσίας ἐδήμευον, 13, 139, 10.

καὶ ἐντεῦθεν ἡμερώτερος ἔσται πᾶσι λοιπόν, ἐπιεικέστερος καὶ προσηνέστερος καὶ φιλοσοφώτερος, 15, 156, 6.

ἀλλ' ὅταν ἴδῃς ὀρχουμένους, μεθύοντας, ᾄδοντας, βλασφημοῦντας, ὀμνύοντας, ἐπιορκοῦντας, ψευδομένους, τότε ταύτην ἐπίλεγε τὴν ῥῆσιν· 17, 178, 24.

Ὅσον δὲ ἑκατὸν δηναρίων καὶ μυρίων ταλάντων τὸ μέσον τοσοῦτον ἐκείνων καὶ τούτων τῶν ὀφειλημάτων· 20, 207, 3.

For similar examples compare: 5, 73, 1; 7, 93, 12; 11, 121, 52; 16, 162, 38; 17, 179, 29; 18, 186, 38; 20, 205, 27.

[5] Page 42.

Frequency of Assonance in the Homilies.[6]

Homily	1	(997) 20	Homily	12	(535) 11
	2	(774) 14		13	(404) 10
	3	(728) 17		14	(587) 14
	4	(556) 7		15	(489) 13
	5	(758) 14		16	(555) 14
	6	(628) 9		17	(497) 17
	7	(347) 5		18	(464) 18
	8	(290) 8		19	(563) 11
	9	(472) 4		20	(766) 20
	10	(482) 8		21	(585) 17
	11	(456) 10			

To a certain degree the selection of examples of assonance is subjective, but, after eliminating all doubtful examples, these homilies of Chrysostom have yielded the large number of 261 evenly distributed throughout. This frequency of the figure—occurring on an average of two to one hundred lines—stamps Chrysostom as a representative product of the Second Sophistic; it is also remarkable when compared with the four very ordinary examples of this figure which were found by Campbell[7] in the sermons of Basil.

e. *Parechesis.*

Parechesis occurs when two words of different roots but of similar sound follow each other immediately or after a short interval.

The following are representative examples of parechesis in these sermons:

πῶς δὲ ἔχει τὴν κτῆσιν, ὧν τὴν χρῆσιν οὐκ ἔχει μετὰ ἀδείας, οὐδὲ τήν ἀπόλαυσιν; 2, 40, 23.

ὅτι γὰρ ἱκανὴν ἐδέξασθε παράκλησιν, διὰ τῆς σπουδῆς ταύτης ἐδείξατε· 4, 59, 14.

ἵνα ἥμερόν σοι κατὰ τὴν τῆς κρίσεως ἡμέραν δείξῃ τὸ ὄμμα καὶ γαληνόν· 6, 84, 57.

[6] See footnote 1, Chapter II.

[7] Page 42.

ἵνα μάθῃς ὅτι οὐχὶ τόπος ἀλλὰ τρόπος σωτηρίαν φέρει καὶ κόλασιν· 6, 87, 26.

ὁρῶν δὲ τοσαύτην ὡρῶν εὐκρασίαν οὕτως ἀκριβῆ· 9, 107, 30.

ἡ λιμὸς ἢ λοιμὸς ἢ εἴσπραξις ἀφόρητος· 18, 181, 32.

For similar examples compare: 1, 21, 57; 2, 43, 3; 3, 51, 8; 5, 76, 61; 6, 89, 21; 15, 154, 19; 17, 175, 25; 18, 186, 50; 21, 217, 14.

Frequency of Parechesis in the Homilies.[8]

Homily	1	(997) 6	Homily	12	(535) 1
	2	(774) 6		13	(404) 2
	3	(728) 2		14	(587) 1
	4	556) 1		15	(489) 2
	5	(758) 3		16	(555) 1
	6	(628) 4		17	(497) 2
	7	(347)		18	(464) 3
	8	(290)		19	(563)
	9	(472) 2		20	(766) 1
	10	(482)		21	(585) 1
	11	(456) 1			

A total of thirty-nine examples indicates a frequent use of the figure of parechesis, the most artificial of the figures of sound. The instances found in these sermons show a kind of verbal skill, which if not used to excess is striking and not disagreeable. While Chrysostom does not use this figure excessively, he is far less restrained than Basil[9] who employs only nineteen examples in his much more extensive sermons.

St. John Chrysostom has clearly made very free use of the figures of sound in his Homilies on the Statues. Not only is the frequency of these figures noteworthy but also their elaborate development. The examples of paronomasia and parechesis are especially striking for their ornateness, while Chrysostom's use of polyptoton is remarkable for its comparative restraint. Chrysostom shows himself here on the whole to be strongly under the influence of the Second

[8] See footnote 1, Chapter 2.

[9] Campbell, p. 43.

Sophistic; it cannot be said, at least regarding these sermons, that when it is a question of using a clear expression rather than one more ornate and less evident, he employs the latter. He does not for all his artistry sacrifice clarity of expression.

In the use of these figures of sound it is to be noted that Chrysostom is consistently far more elaborate and profuse than Basil. The grand total of examples for Chrysostom is 1094 as compared with 184 for Basil.

CHAPTER V.

Figures of Dramatic Vivacity.

Figures of dramatic vivacity are those figures which give to a discourse liveliness and force. To this group belong asyndeton, polysyndeton, rhetorical question, exclamation, parenthesis, hypostrophe, litotes, and irony.

a. *Asyndeton.*

Asyndeton is the omission of connectives; it lends to the discourse, especially when prolonged, rapidity of expression, disclosing at the same time the eagerness and the impatience of the speaker.

The following are representative examples of asyndeton in these sermons:

One asyndeton: *ἐν τῷ ξύλῳ ἦσαν οἱ πόδες, ἐν τῇ ἁλύσει αἱ χεῖρες.* 1, 25, 13.

Four asyndeta followed by two asyndeta: *Ἐπειδὴ γὰρ ἦλθε παρὰ βασιλέως τὰ γράμματα τὴν εἰσφορὰν ταύτην τὴν ἀφόρητον εἶναι δοκοῦσαν κελεύοντα καταθεῖναι, πάντες ἐστασίαζον, πάντες ἐφιλονείκουν, ἐδυσχέραινον, ἠγανάκτουν, πρὸς ἀλλήλους ἀπαντῶντες ἔλεγον· ἀβίωτος ἡμῖν ὁ βίος, ἀνετράπη ἡ πόλις, οὐδεὶς ὑποστῆναι δυνήσεται τῆς εἰσφορᾶς ταύτης τὸ μέγεθος·* 5, 73, 3.

Five asyndeta: *ὅταν γὰρ ἴδῃς τὸ κάλλος, τὸ μέγεθος, τὸ ὕψος, τὴν θέσιν, τὸ σχῆμα, τὸ πρὸς τοσοῦτον χρόνον διαρκές, ὥσπερ φωνῆς ἀκούων, καὶ διδασκόμενος διὰ τῆς ὄψεως προσκυνεῖς τὸν ποιήσαντα σῶμα καλὸν οὕτω καὶ παράδοξον.* 9, 105, 55.

Two asyndeta: *Ἀφ' ὧν ἑτέρους ἁμαρτάνοντας ἐκόλασεν, ἀφ' ὧν νόμους ἔθηκεν, ἀφ' ὧν τὰ δικαστήρια ἐκάθισε.* 12, 134, 12.

One asyndeton followed by four asyndeta and three asyndeta: *Καὶ γὰρ ἡ ἐν τοῖς θεάτροις διατριβὴ πορνείαν, ἀκολασίαν καὶ πᾶσαν ἀσέλγειαν ἔτεκε, καὶ ἡ τῆς ἁμίλλης τῶν ἵππων θεωρία μάχας, λοιδορίας, πληγάς, ὕβρεις, ἀπεχθείας διηνεκεῖς ἐπήγαγε· καὶ ἡ περὶ τὸ κυβεύειν σπουδὴ βλασφημίας, ζημίας, ὀργάς, λοιδορίας, καὶ μυρία ἕτερα τούτων δεινότερα πολλάκις εἰργάσατο.* 15, 159, 19.

Eight asyndeta: *Ἂν τοίνυν εὐθυμίας ἐπιθυμῇς, μὴ χρήματα, μὴ σώματος ὑγίειαν, μὴ δόξαν, μὴ δυναστείαν, μὴ τρυφήν, μὴ τραπέζας πολυτελεῖς, μὴ σηρικῶν ἱματίων περιβολάς, μὴ πολυτελεῖς ἀγρούς, μὴ οἰκίας λαμπρὰς καὶ περιφανεῖς, μηδὲ ἄλλο τι τῶν τοιούτων δίωκε μηδέν.* 18, 186, 21.

Four asyndeta: *Ἕκαστος τοίνυν ἀναλογιζέσθω παρ' ἑαυτῷ, ποῖον ἐλάττωμα διώρθωσε, ποῖον κατόρθωμα προσεκτήσατο, ποίαν ἁμαρτίαν ἀπεβάλετο, ποίαν κηλῖδα ἀπενίψατο, κατὰ τί βελτίων ἐγένετο·* 20, 197, 30.

The following is the most highly developed example of asyndeton in these sermons; the connective is omitted twenty-one times: *Μετὰ γὰρ τῶν εἰρημένων ἔπελθέ μοι τοὺς λειμῶνας τῷ λόγῳ, τοὺς παραδείσους, τὰ γένη τῶν ἀνθῶν, τὰς βοτάνας ἁπάσας, τὰς χρείας αὐτῶν, τὴν εὐωδίαν, τὰ σχήματα, τὴν θέσιν, τὰ ὀνόματα μόνον· τὰ δένδρα τὰ ἔγκαρπα, τὰ ἄκαρπα, τῶν μετάλλων τὴν φύσιν, τῶν ζώων τῶν ἐν θαλάττῃ, τῶν ἐν τῇ γῇ, τῶν νηκτῶν, τῶν ἀεροπόρων, τὰ ὄρη, τὰς νάπας, τοὺς δρυμούς, τὸν κάτω λειμῶνα, τὸν ἄνω λειμῶνα (καὶ γὰρ ἐν τῇ γῇ λειμὼν καὶ ἐν τῷ οὐρανῷ λειμών), τὰ ποικίλα τῶν ἄστρων ἄνθη, κάτω ῥόδα, ἄνω ἶρις.* 10, 114, 35.

For similar examples compare: one asyndeton 4, 65, 6; 9, 105, 61; two asyndeta 3, 56, 56; 11, 125, 11; 20, 199, 20; three asyndeta 3, 50, 44; 5, 80, 21; 15, 157, 9; four asyndeta 16, 166, 6; 18, 186, 11; five asyndeta 12, 133, 16; 17, 174, 23; six asyndeta 1, 27, 37; seven asyndeta 5, 78, 26.

Frequency of Asyndeton in the Homilies.

(The number at the head of the columns indicates the number of times that a connective has been omitted in a series of words or cola.)

Homily	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	2
1 (997)	26	10	5	3		1	1													
2 (774)	21	11	4	2																
3 (728)	15	13	5	3	1		1													
4 (556)	11	10	2		1															
5 (758)	24	9	5	1	1		1	1												
6 (628)	17	6	1	2																
7 (347)	4	1			1						1									
8 (290)	5	6	2	1																
9 (472)	6	6	3	1	1															
10 (482)	9	3	4	2																
11 (456)	8	3	1			1														
12 (535)	11	6	2		1															
13 (404)	10	2	3																	
14 (587)	10	2																		
15 (489)	19	6	4	1																
16 (555)	17	11	4	1	1															
17 (497)	19	13	3		2	2														
18 (464)	10	5	1	2				1												
19 (563)	7	3	1																	
20 (766)	21	10	2	1																
21 (585)	16	5	1		1															
Totals	286	141	53	20	10	4	3	2			1									

In the Homilies on the Statues the figure of asyndeton occurs on an average of about five instances to a hundred lines. Chrysostom employs this figure twice as often as Basil in his sermons. It is interesting to note, however, that Chrysostom favors the less elaborate type more than Basil. Although his most highly developed example is twenty-one fold as compared to Basil's which is seventeen-fold, a comparison of the totals shows for the four-fold through the ten-fold types the following numbers, respectively: 20, 10, 4, 3, 2, 0, 0 for Chrysostom; 44, 28, 14, 18, 10, 2, 6 for Basil.[1] This is a remarkable example of stylistic restraint in Chrysostom in spite of the fact that the material covered in the case of Chrysostom is only one-half as great as that studied for Basil.

When we consider, therefore, the opportunities for the display of asyndeton offered by the homilies of this nature, we are struck by the lack of sophistic extravagance in its use. As in the case of Basil, traces of the sophistic manner are evident, but Chrysostom even more than Basil confines himself to the most simple examples, although he uses these in great abundance.

[1] Campbell, p. 46.

b. *Polysyndeton.*

Polysyndeton is the accumulation of connectives. This figure gives dignity and weight to the discourse. The frequent use of connectives brings out more clearly and distinctly the members of the series. In this study I have considered only examples involving three or more connected members as worthy of study. The following are representative examples of polysyndeton:

A six-fold polysyndeton: *Καὶ γὰρ καὶ καιρὸν εἰδέναι χρὴ καθ' ὃν δεῖ τοῦτο ἐπιτιθέναι καὶ ποσότητα αὐτοῦ τοῦ φαρμάκου καὶ σώματος κρᾶσιν τὴν δεχομένην, καὶ χώρας φύσιν, καὶ ὥραν ἔτους καὶ δίαιταν κατάλληλον καὶ πολλὰ ἕτερα.* 3, 52, 1.

οὔτε used seven times: *Οὐκοῦν ἐπειδὴ σαφῶς ὁ λόγος ἀπέδειξεν, ὅτι οὔτε ζημίαν χρημάτων, οὔθ' ὕβριν, οὔτ' ἐπήρειαν, οὔτε μάστιγας, οὔτ' ἀῤῥωστίαν, οὔτε θάνατον, οὔτ' ἄλλο τι τῶν τοιούτων ἐπενεχθεῖσα λύπη διορθῶσαι δύναιτ' ἄν, ἀλλ' ἁμαρτίαν ἀφανίσαι μόνην, καὶ ταύτης ἐστὶν ἀναιρετική, εὔδηλον ὅτι διὰ ταύτην ἐγένετο μόνην.* 5, 75, 3.

A four-fold polysyndeton: *Αὐτὸ γὰρ τὸ καθ' ἑκάστην ἡμέραν συλλέγεσθαι, καὶ τῆς τῶν θείων Γραφῶν ἀκροάσεως ἀπολαύειν, καὶ ἀλλήλους βλέπειν, καὶ πρὸς ἀλλήλους ὀδύρεσθαι, καὶ εὐχομένους καὶ εὐλογίας δεχομένους, οὕτως οἴκαδε ἀπιέναι, τὸ πλέον ἡμῖν ὑποτέμνεται τῆς ὀδύνης.* 6, 85, 5.

A five-fold polysyndeton: *ἀνάξιον γὰρ αὐτὸ τῆς τοῦ Θεοῦ δημιουργίας εἶναι λέγουσι, ῥύπους καὶ ἱδρῶτας καὶ δάκρυα καὶ πόνους καὶ ταλαιπωρίας καὶ τὰ ἄλλα τοῦ σώματος ἐπιόντες ἅπαντα.* 11, 121, 3.

A seven-fold polysyndeton: *Ὁρᾷς καὶ τυραννίδα καὶ παιδοκτονίαν καὶ πατροκτονίαν καὶ πόλεμον ἐμφύλιον καὶ μάχην καὶ σφαγὰς καὶ αἵματα καὶ μυρίους νεκροὺς ἀφ' ἑνὸς ὅρκου γενομένους;* 14, 151, 11.

A four-fold followed by a five-fold polysyndeton: *Ὅπου θρῆνος καὶ δάκρυα καὶ οἰμωγαὶ καὶ ὀδύνη καὶ ἀθυμία τοσαύτη, βέλτιον ἀπελθεῖν μᾶλλον ἢ ὅπου χορεῖαι καὶ κύμβαλα καὶ γέλως καὶ τρυφὴ καὶ ἀδηφαγία καὶ μέθη;* 15, 155, 17.

Three two-fold examples in succession: *Ἐκεῖνα μὲν γὰρ πολ-*

λῶν κακῶν αἴτια γέγονε πολλάκις, καὶ μυρίους πολέμους εἰς τὴν οἰκίαν συνήγαγε καὶ φθόνους καὶ βασκανίας καὶ μῖσος ἔτεκε. ταῦτα δὲ τῆς οἰκουμένης τὰς ἁμαρτίας ἔλυσε καὶ δαίμονας ἐφόβησε καὶ διάβολον ἐφυγάδευσε. 16, 169, 22.

A three-fold polysyndeton followed by a two-fold asyndeton: *Εὐλογητὸς ὁ Θεὸς ὁ τὴν ἱερὰν ταύτην ἑορτὴν μετὰ χαρᾶς καὶ εὐφροσύνης πολλῆς καταξιώσας ἡμᾶς ἐπιτελέσαι σήμερον, καὶ τὴν κεφαλὴν ἀποδοὺς τῷ σώματι, καὶ τὸν ποιμένα τοῖς προβάτοις καὶ τὸν διδάσκαλον τοῖς μαθηταῖς, τὸν στρατηγὸν τοῖς στρατιώταις, τὸν ἀρχιερέα τοῖς ἱερεῦσιν·* 21, 211, 17.

For similar examples compare: three-fold polysyndeton: 7, 94, 53; 13, 139, 23; four-fold polysyndeton: 10, 112, 48; 18, 181, 45; five-fold polysyndeton: 8, 100, 53; 13, 141, 16; 16, 166, 3; six-fold polysyndeton: 1, 23, 16; 19, 192, 13; *κἄν* repeated eight times: 4, 65, 58; *ἤ* repeated eleven times: 18, 181, 28.

Frequency of Polysyndeton in the Homilies.

(The number at the head of the columns indicates the number of times connectives are used in a series of words or cola.)

Homily	2	3	4	5	6	7	8	9	10	11
1 (997)	16	10	4	1	1					
2 (774)	33	7	1	1						
3 (728)	20	7	4	3	1					
4 (556)	12	2	2	1		1	1			
5 (758)	21	4	2	1		1				
6 (628)	20	6	2							
7 (347)	12	5	1		1					
8 (290)	8	1		2						
9 (472)	24	5	1	2	1					
10 (482)	10	6	3	1	1		1	1		
11 (456)	19	7	1	3						
12 (535)	15	5	2							
13 (404)	17	4		2						
14 (587)	27	7	2			1	1			
15 (489)	25	5	4	2						
16 (555)	18	7	2	1	1					
17 (497)	29	8	4	2						
18 (464)	16	10	1	1	3					1
19 (563)	24	4	4	1	1					
20 (766)	29	11	4	3						
21 (585)	35	6	4	1						
Totals	430	127	48	28	10	3	3	1		1

Both in asyndeton and polysyndeton Chrysostom prefers the less elaborate types of the figure. The two-fold variety of polysyndeton is the most numerous; by itself this type is ineffective, but combined closely with other two-fold or three-fold examples, it tends to produce in a sentence the same effect as the more highly developed form of the figure. There are 94 examples of asyndeton of the three-fold and more extensive varieties and 93 instances of polysyndeton of the four-fold and higher forms, thus balancing the more extensive types of these figures as used by Chrysostom. There are, however, 130 more examples of polysyndeton than of asyndeton in the homilies—polysyndeton occurring on the average of six instances to one hundred lines.

Chrysostom surpasses Basil in the frequency of his use of the figure of polysyndeton, by a ratio of a little less than three to one.[2] Both, however, restrict themselves to the less elaborate variety of the figure.

c. *Rhetorical Question.*

A rhetorical question is one asked for effect and not for information. By it a speaker attempts to arouse certain emotions, such as sorrow, admiration, indignation, and contempt. A series of questions gives liveliness to a discourse and at the same time emphasizes the point under discussion. The short, pithy type is a special device for arresting the attention of the hearers; such a question may introduce also an illustration or Scriptural quotation. Questions are used often in place of simple statements as an emphatic means of recalling what has gone before.

Examples:

1. A rhetorical question used to arouse:
   a. sorrow: *Τί γὰρ γένοιτ' ἂν ἀθλιώτερον ἀνθρώπου διηνεκῶς ὀργιζομένου*; 20, 200, 56.

Compare: 14, 150, 38; 21, 214, 43.

   b. admiration: *Τί τῆς ψυχῆς ἐκείνης ἡμερώτερον γένοιτ' ἄν*; 21, 220, 17.

Compare: 18, 186, 46.

   c. indignation: *σὺ δὲ τὸν νόμον τὸν κωλύοντα ὀμνύναι τοῦτον ὅρκον ποιεῖς*; 15, 160, 50.

[2] Campbell, p. 49.

Compare: 2, 43, 40; 10, 115, 8.

d. contempt or scorn: *Τίνος οὖν ἕνεκεν ἐκεῖνον μὲν κολάζεις, σαυτὸν δὲ συγγνώμης ἀξιοῖς*; 12, 134, 28.

Compare: 14, 145, 59; 19, 190, 32.

2. A series of five questions giving a lively enumeration of details:

Ἆρα ἤκουσεν ὁ βασιλεὺς τὰ γεγενημένα; ἆρα παρωξύνθη; τί δὲ ἐψηφίσατο; ἆρα παρεκάλεσέ τις αὐτόν; τί δὲ αὐτὸς ἀνέξεται πόλιν οὕτω καὶ μεγάλην καὶ πολυάνθρωπον ἀφανίσαι τέλεον; 6, 91, 5.

Compare: 10, 113, 47; 13, 141, 44.

3. Questions used to arrest the attention:

ποίαν δὴ ταύτην; (6 times) 1, 28, 56.

Compare also: 1, 17, 34; 28, 15; 29, 1; 12, 131, 52; 16, 171, 3.

βούλεσθε οὖν ἐπιδείξω τὴν ἐγκεκρυμμένην τῇ ῥήσει ταύτῃ παράκλησιν; 7, 93, 8.

Compare also: 2, 41, 29.

Τί δήποτε; (6 times) 13, 142, 26.

Compare also: 6, 83, 41; 8, 98, 38; 13, 140, 44; 16, 165, 2; 21, 215, 12.

4. Questions introducing an explanation, illustration, or Scriptural quotation:

Οὐκ ἤκουσας τί Ἰωάννης ἐποίησε; 1, 33, 5.

Πόθεν τοῦτο δῆλον; (9 times) 9, 103, 14.

Compare also: 1, 18, 42; 3, 49, 52; 3, 52, 60; 5, 74, 57; 9, 107, 56; 12, 134, 11; 16, 167, 23; 20, 206, 55.

Καὶ τί φησι; *Δεῦρο, ἐξέλθωμεν εἰς τὸ πεδίον* (Gen. 4, 8) 12, 132, 51.

ἀλλὰ τί; *Ὕπαγε, πρῶτον διαλλάγηθι αὐτῷ* (Matt. 5, 24) 20, 207, 48.

Compare also: 9, 103, 47; 14, 150, 42.

5. Questions briefly recalling what has gone before:

Εἶδες τὴν δρεπάνην; εἶδες τὴν κεφαλὴν Ἰωάννου; ἤκουσας τῆς ἱστορίας τῆς κατὰ τὸν Σαούλ; ἤκουσας τῆς αἰχμαλωσίας τῆς Ἰουδαϊκῆς τὸν τρόπον; μετὰ δὲ τούτων πάντων ἤκουσας τῆς ἀποφάσεως τοῦ Χριστοῦ λεγούσης, ὅτι οὐ τὸ ἐπιορκεῖν μόνον, ἀλλὰ καὶ τὸ ὀμνύειν ὁπωσοῦν διαβολικόν ἐστι, καὶ ὅλον τοῦ πονηροῦ τὸ κατασκεύασμα; ἔμαθες ὅτι πανταχοῦ τοῖς ὅρκοις ἔπονται ἐπιορκίαι; 19, 196, 29.

Compare also: 4, 61, 57; 4, 65, 1.

6. Exclamatory questions:

Καίτοι πόσῳ βελτίων παράδεισος κοπρίας; 4, 66, 25.

Compare also: 6, 87, 24; 11, 123, 35; 21, 216, 55.

Frequency of Rhetorical Questions in the Homilies.

(The number at the head of the columns indicates the number of questions in a series.)

Homily	1	2	3	4	5	6	7	8	9	10
1 (997)	35	5	1							
2 (774)	23	4	4	1						
3 (728)	27	2								
4 (556)	11	2		1						
5 (758)	27	4	5	2		1				
6 (628)	12	4	2	1	1	1	1			
7 (347)	17	4								
8 (290)	11	4	1			2				
9 (472)	10	5	1							
10 (482)	19	1		2	1	1				
11 (456)	15	1	1		1					
12 (535)	16	8	2							
13 (404)	5		4		1					1
14 (587)	18	2	2	1						
15 (489)	19	3	2	2						
16 (555)	15	6	1	1						
17 (497)	14	5	2		1					
18 (464)	11	1	2						1	
19 (563)	9	1	1	1	1					
20 (766)	27	13	3	2					1	
21 (585)	15	4	1	1	1					
Totals	356	79	35	15	7	5	1		2	1

Chrysostom uses the figure of rhetorical question on an average of four instances to a hundred lines. He employs the single question and two-fold question seven times as frequently as all the other more elaborate forms taken together. This restraint is quite in accord with that noted for asyndeton and polysyndeton. Such a large number of rhetorical questions, although of the less extensive forms, gives variety and emphasis to the discourse.

Chrysostom uses this figure more frequently than Basil.[3] It is noteworthy, however, that both have great preference for the less elaborate types of rhetorical question.

d. *Exclamatio.*

Exclamatio is a figure having the same purpose as the exclamatory or rhetorical question; it tends to arouse the emotions of the hearer. Very few examples of this figure occur in the Homilies on the Statues, only nine as compared with the scant fourteen found in the larger group of sermons of Basil. Chrysostom apparently prefers the rhetorical question as his device for stirring the emotions of his congregation.

The following are representative examples of exclamatio in these homilies:

Ὦ καινοῦ καὶ παραδόξου πράγματος! 5, 76, 40.

βαβαὶ πόσων γέμει τοῦτο τὸ ῥῆμα ἀγαθῶν, καὶ οὐκ ἔλαττον ἢ τὸ πρότερον! 15, 156, 22.

Ὦ τῆς ἀναισχύντου γνώμης, ὦ τῆς βαναύσου καὶ διεφθαρμένης! 18, 187, 34.

The remaining examples of exclamatio are to be found in 4, 63, 43; 6, 83, 37; 8, 99, 41; 15, 160, 51; 16, 165, 52; 20, 204, 35.

e. *Parenthesis and Hypostrophe.*

Parenthesis is the interruption of the thought of the sentence by the insertion of an explanatory clause or clauses. The purpose of the figure is to make complete or more lucid the subject under discussion. Only 33 examples of this figure occur in these homilies, and as in the case of the sermons of Basil[4] the examples are not striking and have no appreciable rhetorical force.

[3] Campbell, p. 52.

[4] Campbell, p. 54.

Examples:

ἐπεὶ καὶ ὁ τὸ τάλαντον ἐκεῖνο καταχώσας οὐχ ὑπὲρ τῶν καθ' ἑαυτὸν ἐνεκαλεῖτο τότε (ὁλόκληρον γὰρ τὴν παρακαταθήκην ἀπέδωκεν), ἀλλ' ὅτι αὐτὴν οὐκ ἐπλεόνασεν, ὅτι ἑτέρους οὐκ ἐπαίδευσεν, ὅτι τὸ ἀργύριον τοῖς τραπεζίταις οὐ κατέβαλε, τουτέστιν, οὐ παρήνεσεν, οὐ συνεβούλευσεν, οὐκ ἐπετίμησεν, οὐ διώρθωσε τοὺς πλησίον ἀκοσμοῦντας τῶν πονηρῶν· 2, 38, 58.

Ὅταν οὖν καὶ περιγίνηται αὐτοῦ στοιχεῖα ἕτερα, καὶ τὴν ἀσθένειαν αὐτοῦ διορθῶται (περιγίνεται μὲν ὡς νεφέλαι καὶ τοῖχοι, καὶ ἄλλα τινὰ σώματα ἀποκρύπτοντα αὐτοῦ τὸ φῶς· διορθοῦται δὲ αὐτοῦ τὴν ἀμετρίαν ὡς δρόσοι καὶ πηγαὶ καὶ ψυχρότης ἀέρος), πῶς ἂν οὗτος εἴη Θεός; 10, 117, 2.

A Scriptural quotation occasionally forms the parenthesis, as in the following:

Ὁ τε γὰρ λιμός, ὅ τε κάματος καὶ ὁ καιρὸς (*Πᾶσα γὰρ ἡ γῆ, φησίν, ἠρίστα,* LXX. 1 Kings 14, 24), *τότε ὤθουν ἐπὶ τὴν παρανομίαν.* 14, 146, 43.

Compare also: 2, 43, 25; 5, 72, 27; 8, 97, 40; 10, 114, 41; 16, 166, 47; 18, 185, 26; 19, 192, 52; 20, 199, 41.

Frequency of Parenthesis in the Homilies.[5]

Homily	1	(997)	4		
	2	(774)	4		
	3	(728)	1		
	4	(556)	1		
	5	(758)	1		
	6	(628)	2		
	7	(347)			
	8	(290)	1		
	9	(472)			
	10	(482)	2		
	11	(456)	1		
Homily	12	(535)	2		
	13	(404)	1		
	14	(587)	3		
	15	(489)			
	16	(555)	1		
	17	(497)	1		
	18	(464)	1		
	19	(563)	2		
	20	(766)	3		
	21	(585)	2		

Hypostrophe is the resumption of the thought after a parenthesis; only one example occurs in these homilies:

[5] See footnote 1, Chapter 2.

Ἵνα γὰρ μὴ μόνου τοῦ ἀνθρώπου κατ' ἀκρίβειαν τὴν διατύπωσιν ἐπέλθωμεν (κατ' ἀκρίβειαν δὲ λέγω τὴν ἡμῖν δυνατήν, οὐ τὴν ὄντως ἀκρίβειαν· εἰ γὰρ καὶ πολλοὺς εἰρήκαμεν τῶν γενομένων λόγους, ἀλλ' εἰσὶ καὶ ἕτεροι πλείους ἀπόῤῥητοι, οὓς ὁ ποιήσας οἶδε Θεός· οὐ γὰρ δὴ πάντας ἴσμεν αὐτοί). ἵν' οὖν ἅπασαν τοῦ ἀνθρώπου κατὰ ἀκρίβειαν τὴν διάπλασιν ἐπέλθωμεν . . . . οὐδὲ ἐνιαυτὸς ὁλόκληρος ἡμῖν ἀρκέσειεν ἂν πρὸς τὴν ἐξήγησιν ταύτην. 12, 131, 18.

f. *Litotes.*

Litotes is the affirming of an idea by the denying of its opposite. This double negative implied or expressed lends rhetorical force and variety to the discourse.

The following are representative examples of litotes:

Τῶν τριῶν παίδων καὶ τῆς Βαβυλωνίας καμίνου ἡ διήγησις οὐ μετρίως ὡς ἔοικε παρεκάλεσεν ὑμῶν τὴν ἀγάπην χθές· 5, 67, 50.

Ὅτι γὰρ οὐκ ἄνευ Θεοῦ τὸ κώλυμα γέγονε, δῆλον ἐκεῖθεν. 6, 83, 30.

οὐκ ἀγνοῶν ὅπου διέτριβεν· 7, 95, 46.

Οὐ τοῦτο δὲ μόνον ἄν τις θαυμάσειεν, ἀλλὰ καὶ ἕτερον οὐκ ἔλαττον τούτου. 11, 123, 29.

οὐ γὰρ ἄψυχα σκεύη, ἀλλὰ ψυχὰς χαλκεύομεν λογικάς. 13, 142, 33.

τὸ δὲ διηνεκῶς χαίρειν, τοῦτο καὶ ἀδύνατον εἶναί μοι δοκεῖ, ἴσως εἴποι ἄν τις. 18, 181, 25.

Compare also: 4, 64, 14; 5, 77, 26; 6, 83, 16; 7, 94, 23; 8, 101, 36; 9, 105, 16; 11, 124, 21; 12, 136, 26; 16, 162, 41; 20, 205, 37.

Frequency of Litotes in the Homilies.[6]

Homily	1	(997) 17	Homily	6	(628) 12
	2	(774) 12		7	(347) 5
	3	(728) 3		8	(290) 9
	4	(556) 4		9	(472) 8
	5	(758) 4		10	(482) 6

[6] See footnote 1, Chapter 2.

Homily	11	(456)	7	Homily	17 (497) 3
	12	(535)	10		18 (464) 4
	13	(404)	4		19 (563) 2
	14	(587)	9		20 (766) 4
	15	(489)	5		21 (585) 7
	16	(555)	6		

The figure of litotes occurs in the Homilies on the Statues on an average of about one to a hundred lines. Many of the examples are of a very simple nature, thus: *οὐ μικρός* etc. (9 times), *οὐκ ἐλάττων* etc. (23 times), *οὐκ ἀσφαλές* (4 times), and *μὴ κακόν* (3 times). In the Homilies on the Statues, Chrysostom employs litotes about four times as frequently as Basil [7] does in his sermons.

g. *Irony.*

Irony is a figure wherein what is said has literally one meaning but suggests another and usually the contrary in meaning. In these homilies I have noted only four examples which to me show any traces of irony. Chrysostom is entirely too direct in his speech to make use of the subtleties of this figure. Campbell [8] notes seven instances of irony in the sermons of Basil, an amount quite negligible as in the case of these homilies of Chrysostom.

Examples:

Ποία γὰρ ὀδύνη, εἰπέ μοι, ὀργὴν ἀφεῖναι τῷ λελυπηκότι; Ὀδύνη μὲν οὖν ἐστι τὸ μνησικακεῖν, καὶ μὴ καταλλάττεσθαι. Ποῖος πόνος εὔξασθαι καὶ αἰτῆσαι μυρία ἀγαθὰ παρὰ τοῦ προθύμως διδόντος Θεοῦ; ποῖος πόνος μὴ κακῶς εἰπεῖν μηδένα; ποία δυσκολία ἀπαλλαγῆναι φθονου καὶ βασκανίας; ποῖος μόχθος ἀγαπᾷν τὸν πλησίον; ποία ταλαιπωρία μὴ φθέγγεσθαι αἰσχρὰ ῥήματα, μηδὲ λοιδορεῖσθαι μηδὲ ὑβρίζειν; ποῖος κάματος μὴ ὀμνύναι; πάλιν γὰρ ἐπὶ τὴν αὐτὴν ἥξω παραίνεσιν. Πόνος μὲν οὖν μέγιστος τὸ ὀμόσαι. 8, 101, 36.

οὐ γὰρ δήπου σὺ μὲν δίκαιος, ὁ δὲ Θεὸς ἄδικος. 12, 134, 39.

Ποῦ νῦν εἰσιν οἱ τοὺς τρίβωνας ἀναβεβλημένοι, καὶ βαθὺ γένειον δεικνύντες, καὶ ῥόπαλα τῇ δεξιᾷ φέροντες, οἱ τῶν ἔξωθεν φιλόσοφοι, τὰ κυνικὰ καθάρματα, οἱ τῶν ἐπιτραπεζίων κυνῶν

[7] Campbell, p. 55.

[8] Page 55.

ἀθλιώτερον διακείμενοι, καὶ γαστρὸς ἕνεκα πάντα ποιοῦντες; 17, 173, 57.

Οἱ τὰ πρῶτα πολιτευσάμενοι παρ' ἡμῖν, οἱ ἐν δυναστείαις ὄντες, οἱ πλοῦτον ἄφατον περιβεβλημένοι, οἱ πολλὴν πρὸς βασιλέα παῤῥησίαν ἔχοντες, τὰς οἰκίας ἀφέντες ἐρήμους ἅπαντες, ὑπὲρ τῆς ἑαυτῶν ἐβουλεύοντο σωτηρίας, καὶ φιλία πᾶσα καὶ συγγένεια τότε ἠλέγχετο, καὶ οὓς πάλαι ἤδεσαν, κατὰ τὸν καιρὸν τῆς συμφορᾶς τούτους ἀγνοεῖν ἐβούλοντο, καὶ ἀγοεῖσθαι παρ' ἐκείνων ηὔχοντο· οἱ δὲ μοναχοί, ἄνθρωποι πένητες . . . . μετὰ μεγάλου καὶ ὑψηλοῦ φρονήματος, πάντων δεδοικότων καὶ κατεπτηχότων, εἰς τὸ μέσον στάντες τὸ δεινὸν ἔλυσαν, οὐκ ἐν πολλαῖς ἡμέραις, ἀλλ' ἐν βραχείᾳ καιροῦ ῥοπῇ. 17, 174, 16.

Of the figures of dramatic vivacity, asyndeton, polysyndeton, and rhetorical question are used very frequently by Chrysostom; he shows, however, restraint in the use of these figures by employing the less elaborate types in the case of each. Occasionally only does a highly developed example appear. Chrysostom's skilful and consistent employment of these figures enlivens and emphasizes his discourse. The examples of parenthesis are insignificant and lend little rhetorical force to the homilies. Chrysostom is generous in his use of litotes, but again he shows a certain restraint in the repetition of the simple types of negation. The lack of irony which we find is not surprising because of the directness of the speaker.

The frequent use of these figures gives evidence of a definite though not pronounced Sophistic influence; Chrysostom avoids rhetorical abuse by the quality of the figures used. This is perhaps remarkable when we consider the opportunities offered for the display of this phase of the rhetor's art. As compared with Basil,[9] Chrysostom uses the figures of dramatic vivacity more freely, yet it is noteworthy that both orators show restraint in the quality of these figures.

---

[9] Campbell, p. 63.

CHAPTER VI.

Figures of Argumentation.

Figures of argumentation are the devices used by orators to meet the practical needs of the court rooom. The development of these figures lends to the style of an author variety, emphasis, and a dramatic touch. To this group belong diaporesis, epidiorthosis, prokataleipsis, paraleipsis, prosopopoiia, dialektikon, hypophora, and prodiorthosis.

a. *Diaporesis.*

Diaporesis is a pretended doubt: where to begin, where to leave off, and what to say. It is a device by which a speaker may win the good will of the audience by his apparent modesty; it may also arouse the attention of the hearer. Seven examples of diaporesis show a sparing use of this figure; Basil has employed only eleven examples in his larger body of material.[1] Chrysostom prefers to come directly to his subject and to employ other means of arousing the attention of his hearers. The following are representative examples of diaporesis in these homilies:

Τί εἴπω καὶ τί λαλήσω; 2, 33, 33.

Οὐκ οἶδα πῶς εἴπω· τὸ γὰρ θαῦμα πᾶσαν ὑπερβαίνει λόγου διήγησιν. 4, 63, 56.

Καὶ τί λέγω τὰ ῥήματα ἅπαντα; 7, 94, 61.

The remaining examples are to be found in 1, 29, 20; 3, 57, 61; 5, 69, 34; 15, 161, 18.

b. *Epidiorthosis.*

Epidiorthosis is the correcting of a previous statement. The rhetorical force of the figure is felt in the unexpected interruption which the figure gives to the discourse. Thirty-six examples occur in these homilies, a rather large number when compared with the sixteen instances found in the more numerous sermons of Basil.[2]

[1] Campbell, p. 56.

[2] Campbell, p. 57.

This number of examples may be due in part to the extemporaneous character of the homilies. In most cases, however, it is pure rhetoric, the repetition or the denial of the statement producing great emphasis.

The following are representative examples of epidiorthosis in these homilies:

διὰ τῶν ἵππων οὗτοι προσεδόκησαν ταχύτερον ὄψεσθαι τὸν βασιλέα καὶ οἱ ἵπποι γεγόνασιν κώλυμα· μᾶλλον δὲ οὐχ οἱ ἵπποι, ὥσπερ οὖν οὐδ' ἐκείνῳ τὸ πλοῖον, ἀλλ' ἡ πρόνοια τοῦ Θεοῦ πανταχοῦ πάντα μετὰ τῆς οἰκείας οἰκονομοῦσα σοφίας. 6, 83, 49.

ἀλλ' ὅπερ ἂν γένηται θάτερος αὐτῶν ἐπιορκίᾳ ἁλώσεται· μᾶλλον δὲ ἀμφότεροι πάντως. 14, 145, 9.

παγὶς μεγίστη κάλλος γυναικός· μᾶλλον δὲ οὐχὶ κάλλος γυναικός, ἀλλ' ἡ ἀκόλαστος ὄψις. 15, 158, 2.

Ἆρα τίνος ἂν εἶεν ἐκεῖνοι συγγνώμης ἄξιοι, ποίας ἀπολογίας; μᾶλλον δὲ ποίας οὐκ ἂν εἶεν ἄξιοι κολάσεως καὶ τιμωρίας; 18, 187, 28.

Ἐννόησον ὅτι νῦν οὐ περὶ τῆς πόλεώς σοι βουλευτέον μόνον ἐστὶν ἐκείνης, ἀλλὰ καὶ περὶ τῆς δόξης τῆς σῆς· μᾶλλον δὲ καὶ περὶ τοῦ Χριστιανισμοῦ παντός: 21, 217, 31.

For similar examples compare: 1, 17, 25; 4, 63, 45; 9, 110, 14; 17, 173, 41; 18, 181, 33; 19, 189, 47; 20, 210, 50.

Frequency of Epidiorthosis in the Homilies.[3]

Homily	1	(997) 2	Homily	12	(535) 2
	2	(774) 1		13	(404) 1
	3	(728) 3		14	(587) 2
	4	(556) 1		15	(489) 1
	5	(758) 2		16	(555) 1
	6	(628) 2		17	(497) 2
	7	(347) 1		18	(464) 3
	8	(290)		19	(563) 3
	9	(472) 2		20	(766) 3
	10	(482) 1		21	(585) 2
	11	(456) 1			

[3] See footnote 1, Chapter 2.

c. *Prokataleipsis.*

Prokataleipsis is a figure in which an orator anticipates and forestalls the objections of his opponents. Chrysostom uses the figure as a means to emphasize and elucidate the subject under discussion.

Examples:

Καὶ δός μοι κατὰ Παῦλον γενέσθαι, φησί, καὶ οὐδέποτε φοβηθήσομαι θάνατον. Καὶ τί τὸ κωλύον κατὰ Παῦλον γενέσθαι σε, ἄνθρωπε; οὐχὶ πένης ἦν ἐκεῖνος; οὐχὶ σκηνοποιός; οὐκ ἰδιώτης; Εἰ μὲν γὰρ πλούσιος ἦν καὶ εὐγενής, εἶχον ἴσως οἱ πένητες πρὸς τὸν αὐτὸν καλούμενοι ζῆλον, τὴν ἑαυτῶν προβάλλεσθαι πενίαν. 5, 71, 24.

Ἀλλὰ δυσκατόρθωτον ἡ συνήθεια. Οἶδα κἀγώ, καὶ διὰ τοῦτο ἐπείγομαι εἰς ἑτέραν ὑμᾶς συνήθειαν ἐμβαλεῖν, χρηστὴν καὶ κέρδος ἔχουσαν. 6, 90, 24.

Ἀλλ' ἠδίκησέ σε καὶ λελύπηκε, καὶ μυρία διέθηκεν ὁ πλησίον κακά. μηδὲ οὕτως αὐτὸς αὐτῷ ἐπεξέλθῃς, ἵνα μὴ ὑβρίσῃς σαυτοῦ τὸν Δεσπότην· παραχώρησον τῷ Θεῷ, καὶ αὐτὸς διαθήσει τὸ πρᾶγμα πολλῷ βέλτιον οὗ σὺ βούλει. 20, 202, 50.

For similar examples compare: 1, 29, 15; 3, 57, 56; 6, 82, 49; 20, 207, 11; 21, 216, 4.

Frequency of Prokataleipsis in the Homilies.[4]

Homily	1	(997) 9	Homily	12	(535) 1
	2	(774) 2		13	(404)
	3	(728) 3		14	(587)
	4	(556)		15	(489) 1
	5	(758) 5		16	(555)
	6	(628) 3		17	(497)
	7	(347) 1		18	(464) 2
	8	(290)		19	(563) 1
	9	(472) 1		20	(766) 11
	10	(482) 1		21	(585) 2
	11	(456) 1			

[4] See footnote 1, Chapter 2.

A total of 44 examples shows a considerable use of this figure, especially when compared with the eighteen instances in all the sermons of Basil.[5] In addition to lending variety and emphasis to the discourse these figures help to convince and to persuade the audience. This is especially evident in Homily 20, which alone yields eleven instances. Chrysostom's discourse in this homily is an earnest appeal that those who bear resentment should become reconciled to their enemies. He foresees all possible objections of the opponent and skilfully answers them.

d. *Paraleipsis.*

Paraleipsis is the figure in which an orator, pretending to pass over a point in silence, expresses it with greater emphasis. There is not a good example of paraleipsis in the Homilies on the Statues. Campbell makes the same observation for the sermons of Basil.[6]

The following example shows in a very slight degree the nature of the figure:

ἀλλὰ μὴ εἴπω ταῦτα· ἐγὼ γὰρ τοσαύτην περιουσίαν εἶναί φημι τῆς τοῦ Θεοῦ κηδεμονίας, ὡς μὴ μόνον ἀφ' ὧν ἐτίμησεν, ἀλλὰ καὶ ἀφ' ὧν ἐκόλασεν, ὁμοίως ἡμᾶς δύνασθαι τὴν ἀγαθότητα αὐτοῦ δεικνύναι καὶ τὴν φιλανθρωπίαν. 7, 93, 54.

e. *Prosopopoïia.*

Prosopopoiia is a figure in which an orator introduces persons, real or imaginary, as speaking. Such a figure because of its dramatic nature gives much liveliness to the discourse. Prosopopoiia is more powerful when joined with personification. In this study I have excluded all examples which are based on Scriptural quotations, because such examples consist of the words of the quotation. Examples:

The prosopopoiia of an ignorant man who sees the farmer planting:

τί ποτε ὁ ἄνθρωπος οὗτος ποιεῖ; τὰ συλλεγέντα σκορπίζει, καὶ οὐχὶ σκορπίζει μόνον, ἀλλὰ καὶ ἀναμίγνυσι μετὰ πολλῆς τῆς ἀκριβείας τῇ γῇ, ὥστε αὐτὰ μηδὲ συλλέξαι δυνηθῆναι ῥᾳδίως·

[5] Campbell, p. 57.

[6] Page 57.

καὶ οὐκ ἀναμίγνυσι μόνον τῇ γῇ, ἀλλὰ καὶ εὔχεται γενέσθαι σφοδρὸν τὸν ὑετόν, ὥστε κατασαπῆναι τὰ καταβληθέντα ἅπαντα, καὶ γενέσθαι πηλόν. 4, 60, 48.

A man addresses one who has lost a child:

Τί πένθεις, ἄνθρωπε; σὺ μὲν τέκνον ἀπέβαλες ἕν, ὁ δὲ μακάριος ἐκεῖνος μετὰ τὸ τῶν παίδων ὁλόκληρον ἀφαιρεθῆναι τὸν χορὸν καὶ αὐτῇ τῇ σαρκὶ τὴν πληγὴν ἐδέξατο, καὶ γυμνὸς ἐπὶ τῆς κοπρίας ἐκάθητο ἰχῶρι πάντοθεν καταῤῥεόμενος, κατὰ μικρὸν αὐτῷ τῆς σαρκὸς δαπανωμένης, ὁ δίκαιος, ὁ ἀληθινός, ὁ θεοσεβής, ὁ ἀπεχόμενος ἀπὸ παντὸς πονηροῦ πράγματος, ὁ καὶ Θεὸν μάρτυρα τῆς ἀρετῆς ἔχων. 5, 69, 20.

King Nabuchodonosor speaks:

Ἀλλὰ κατέλυσάν μου τὴν βασιλείαν, φησί, κατεπάτησάν μου τὸν τῦφον, ἔδειξαν διὰ τῶν ἔργων τὸν ἀληθῆ Δεσπότην αὐτῶν. Εἰ ἀνθρώπων ἦσαν δοῦλοι, οὐκ ἂν αὐτοὺς ἐφοβήθη τὸ πῦρ, οὐκ ἂν παρεχώρησεν ἡ φλόξ· ἀνθρώπων γὰρ δούλους ἡ κτίσις οὐκ οἶδεν αἰδεῖσθαι καὶ τιμᾷν. 6, 88, 41.

A short prosopopoiia: God addresses the sun:

Κάτω βλέπε, φησί, καὶ τοῖς ἀνθρώποις φαῖνε. διὰ γὰρ ἐκείνους ἐγένου. 9, 108, 43.

The prosopopoiia of the prisoners: hp

Οὐδὲν δεόμεθα τῆς διὰ λόγων παρακλήσεως, πρὸς ἡμᾶς ἔλεγον. ἴσμεν γὰρ οὗ τὴν ἀρχὴν κατεφύγομεν, καὶ ποίας ἐλπίδος ἑαυτοὺς ἐξεκρεμάσαμεν· τῆς ἱερᾶς ἀγκύρας τὴν σωτηρίαν ἡμῶν ἐξηρτήσαμεν, οὐκ ἀνθρώπῳ ταύτην ἐνεπιστεύσαμεν, ἀλλὰ τῷ παντοδυνάμῳ Θεῷ. Διὸ δὴ καὶ θαῤῥοῦμεν χρηστὸν ἔσεσθαι τὸ τέλος πάντως· οὐ γάρ ἐστιν, οὐκ ἔστι τὴν ἐλπίδα ταύτην καταισχυνθῆναί ποτε. 21, 212, 20.

Other interesting examples are: the prosopopoiia of the tax-collectors, 8, 102, 27; the soliloquy of the unbeliever, 9, 110, 7; a mother addresses her sick child, 13, 142, 50; the head of St. John the Baptist speaks, 14, 144, 24; the prosopopoiia of the monks who went to Antioch, 17, 173, 14.

Frequency of Prosopopoiia in the Homilies.[7]

Homily	1 (997) 7	Homily	12 (535)
	2 (774) 3		13 (404) 2
	3 (728) 4		14 (587) 2
	4 (556) 2		15 (489) 4
	5 (758) 6		16 (555) 3
	6 (628) 7		17 (497) 5
	7 (347) 3		18 (464) 2
	8 (290) 2		19 (563) 1
	9 (472) 3		20 (766) 6
	10 (482)		21 (585) 12
	11 (456) 2		

Prosopopoiia is used frequently by Chrysostom in the Homilies on the Statues. The examples employed by Chrysostom seem in the main to have a two-fold purpose—vividness and clarity. The discourse, moreover, is enlivened by the dramatic element of the figure. Only one example of prosopopoiia occurs joined with personification; in this Chrysostom shows stylistic restraint. The frequent use of this figure again marks Chrysostom as a true disciple of the Second Sophistic.

f. *Dialektikon.*

Dialektikon is a figure in which a speaker asks a question and immediately answers it. It gives to a passage liveliness and vivacity and at the same time it elucidates the question under discussion. The following are representative examples of dialektikon as found in these homilies:

Τί ποτ' οὖν ἐστι θάνατος; Ὅπερ ἐστὶν ἱμάτιον ἀποδύσασθαι· καθάπερ γὰρ ἱμάτιον, τὸ σῶμα τῇ ψυχῇ περίκειται, καὶ τοῦτο πρὸς βραχὺ διὰ τῆς τελευτῆς ἀποθέμενοι λαμπρότερον ἀπολῃψόμεθα πάλιν· Τί ποτέ ἐστι θάνατος; Ἀποδημία πρόσκαιρος, ὕπνος μακρότερος τοῦ συνήθους. 5, 73, 52.

Πῶς οὐδενὸς διώκοντος φεύγει; Ἔνδον ἔχει τὸν ἐλαύνοντα, τὸν τοῦ συνειδότος κατήγορον, καὶ τοῦτον πανταχοῦ περιφέρει· 8, 99, 23.

[7] See footnote 1, Chapter 2.

Τίς οὖν ἐστιν ἡ δευτέρα ὑπόθεσις; Ἐξ ἀρχῆς πλάττων ὁ Θεὸς τὸν ἄνθρωπον, νόμον αὐτῷ φυσικὸν ἐγκατέθηκε. Καὶ τί ποτέ ἐστιν νόμος φυσικός; Τὸ συνειδὸς ἡμῖν διήρθρωσε, καὶ αὐτοδίδακτον ἐποίησε τὴν γνῶσιν τῶν καλῶν καὶ τῶν οὐ τοιούτων· 12, 131, 33.

Τίνος δὲ ἕνεκεν τοὺς λίθους καὶ τὰ ξύλα καταλύει τοῦ ὀμνύοντος; Ἵνα τοῖς ἄλλοις σωφρονισμὸς τὸ πάθος γένηται. 15, 160, 17.

Πῶς οὖν Βαβυλῶνα οὐκ εἶδεν; Ὅτι ἐν τῇ Ἰουδαίᾳ τὴν πήρωσιν ὑπέστη· ἔνθα γὰρ ὁ ὅρκος ἠθετήθη, ἐκεῖ καὶ ἐξεδικεῖτο, καὶ τὴν τιμωρίαν αὐτὸς ὑπέμεινε. Πῶς δὲ ἀπήχθη εἰς Βαβυλῶνα; Αἰχμάλωτος γενόμενος. 19, 195, 6.

For similar examples compare: 2, 43, 22; 4, 64, 4; 5, 78, 46; 9, 105, 53; 17, 176, 42; 19, 194, 62.

Frequency of Dialektikon in the Homilies.[8]

Homily	1	(997)	1	Homily 12	(535) 4
	2	(774)	5	13	(404)
	3	(728)	5	14	(587)
	4	(556)	3	15	(489) 4
	5	(758)	6	16	(555)
	6	(628)		17	(497) 2
	7	(347)	1	18	(464) 4
	8	(290)	3	19	(563) 3
	9	(472)	7	20	(766) 2
	10	(482)	3	21	(585)
	11	(456)	1		

Chrysostom shows a moderate use of the figure of dialektikon in these homilies, and if we compare the frequency of dialektikon in the Homilies on the Statues with its frequency in the sermons of Basil,[9] we obtain the ratio of three instances by Basil to two instances by Chrysostom. The examples are not exaggerated, but they give to the discourse great emphasis. Chrysostom, moreover, uses the figure as a means to prove and explain more clearly and more forcibly his ideas.

[8] See footnote 1, Chapter 2.

[9] Campbell, p. 62.

g. *Hypophora.*

Hypophora is a figure wherein an objection is proposed in the form of a question which in turn is answered immediately. This combination of question and answer gives a conversational tone to the passage. Only twelve examples occur in these homilies. Two instances are found in all the sermons of Basil.[10]

Examples:

Τί οὖν ἐὰν ἀνάγκη, φησίν, ὀμόσαι; Ὅπου νόμου παράβασίς ἐστιν, οὐκ ἔστιν ἀνάγκη. Καὶ δυνατὸν φησὶ καθόλου μὴ ὀμνύναι; Τί λέγεις; ὁ Θεὸς ἐκέλευσε, καὶ τολμᾷς ἐρωτῆσαι εἰ δυνατὸν φυλάξαι τὸν νόμον; Ἀδύνατον μὲν οὖν τὸ μὴ φυλάξαι. 8, 102, 17.

Καὶ τίνος ἕνεκεν τοσαῦται παγίδες φησίν; Ἵνα μὴ κάτωθεν πετώμεθα, ἀλλὰ τὰ ἄνω ζητῶμεν 15, 157, 10.

Καὶ τί πάθωμεν, φησίν; Ἄνθρωποι γάρ ἐσμεν. Δι' αὐτὸ μὲν οὖν τοῦτο οὐ χρὴ θορυβεῖσθαι, ἐπειδὴ ἄνθρωποί ἐσμεν, καὶ οὐκ ἄλογα. 16, 162, 31.

The remaining examples of hypophora are found in 7, 98, 5; 12, 132, 47; 12, 134, 18; 17, 175, 61; 17, 176, 14; 17, 176, 19; 18, 181, 35; 18, 184, 12; 20, 203, 52.

h. *Prodiorthosis.*

Prodiorthosis occurs when a speaker believing that his words may offend assumes an apologetic tone. A weaker form of the figure is a promise to be brief. No example of this type appears in these homilies; two instances occur in the sermons of Basil.[11] The following examples in which the speaker seems to be apologetic show little rhetorical value:

Καὶ ταύτην οὐχ ἁπλῶς ἐκίνησα τὴν ἱστορίαν, ἀλλ' ἵνα μάθητε, ὅτι κἂν θυμὸς ᾖ βασιλικός, κἂν ἐπιβουλὴ στρατιωτῶν, κἂν φθόνος ἐχθρῶν, κἂν αἰχμαλωσία, κἂν ἐρημία, κἂν πῦρ, κἂν κάμινος κἂν μυρία δεινά, τὸν δίκαιον οὐδὲν ἐλέγξαι οὐδὲ φοβῆσαι δυνήσεται. 4, 65, 58.

Οὕτω καὶ Παῦλος γεωργικῶν ἥψατο θεωρημάτων περὶ ἀναστάσεως ἡμῖν διαλεγόμενος, καί φησιν· Ἄφρον, σὺ ὃ σπείρεις οὐ

[10] Campbell, p. 62.

[11] Campbell, p. 62.

ζωοποιεῖται, ἐὰν μὴ ἀποθάνῃ. 1 Cor. 2, 15. *Εἰ δὲ ὁ μακάριος ἐκεῖνος τοὺς τῆς γεωργίας ἐκίνει λόγους, οὐδὲ ἡμῖν μέμψοιτό τις ἰατρικῶν ἁπτομένοις νοημάτων·* 10, 113, 14.

Καὶ οἶδα μὲν ὅτι ἐπαχθὴς εἶναι δοκῶ λοιπὸν καὶ φορτικός, τῇ συνεχείᾳ τῆς παραινέσεως δοκῶν ἐνοχλεῖν, ἀλλ' ὅμως οὐκ ἀφίσταμαι, ἵνα κἂν τὴν ἀναισχυντίαν αἰδεσθέντες τὴν ἐμήν, ἀποστῆτε τῆς πονηρᾶς τῶν ὅρκων συνηθείας. 10, 118, 47.

Βούλομαι οὖν πάλιν περὶ τῶν ὅρκων ὑμῖν διαλεχθῆναι, αἰσχύνομαι δέ. Ἐμοὶ μὲν γὰρ οὐκ ἔστιν ἐπαχθὲς καὶ ἐν ἡμέρᾳ καὶ ἐν νυκτὶ τὰ αὐτὰ πρὸς ὑμᾶς λέγειν, δέδοικα δὲ μὴ τὰς πολλὰς ταύτας ἡμέρας ὑμῖν παρακολουθήσας, πολλὴν ὑμῶν καταγνῶ ῥᾳθυμίαν περὶ πράγματος οὕτως εὐκόλου διηνεκοῦς δεομένων ὑπομνήσεως. Οὐκ αἰσχύνομαι δὲ μόνον, ἀλλὰ καὶ δέδοικα περὶ ὑμῶν· 12, 135, 4.

Chrysostom does not exhibit a great fondness for figures of argumentation, occurring as they do on an average of about two instances to a hundred lines. He does show a preference, comparatively speaking, for such of them as enliven a discourse, epidiorthosis, prosopopoiia, and dialektikon. But the total use of these figures does not constitute them a striking mark of his style.

CHAPTER VII.

Minor Figures Developed in the Spirit of the Second Sophistic.

The figures grouped in this chapter for consideration have nothing common in their nature except the fact that they all appealed to the extreme artificiality so characteristic of the Second Sophistic. The rhetors of this literary development made such extravagant use of them that the figures deserve special consideration apart from their natural place. To this group belong hyperbaton, oxymoron and paradox, hyperbole, antonomasia, and antimetathesis.

a. *Hyperbaton.*

Hyperbaton is an unusual order of words either for the sake of emphasis or purely for affectation. Hyperbaton was used primarily by the rhetors of the Second Sophistic for emphasis, but it gradually became for them a device for elaborate display. The Homilies on the Statues reflect the fondness of the Second Sophistic for this figure. Almost every sentence has some illustration of it. It is difficult, however, to determine whether Chrysostom uses the figure consciously and solely for rhetorical purposes, and for this reason accurate statistics of its use cannot be acquired. The following examples illustrate the common varieties of hyperbaton as found in the Homilies on the Statues:

1. A noun separated from its modifier by a verb or several words:

ἵνα συναλγήσαντες τῇ μητέρι κοινὴν ἀπὸ τῆς γῆς ἁπάσης ἀνενέγκωσι τῷ Θεῷ φωνήν. 2, 35, 34.

καὶ πρῶτον ἡ ἡλικία πρὸς ἔσχατον ἐλάσασα γῆρας· 3, 47, 18.

ἐξ ἑνὸς ὅρκου μυρίας συντιθεὶς καὶ πλέκων ἐπιορκίας. 14, 146, 33.

Compare also: 2, 37, 11; 5, 69, 20; 10, 112, 33.

2. The article or demonstrative separated from the noun by a long interval:

καὶ ταύτην ὁ ἱερεὺς ὁ ἡμέτερος εἰσελθὼν ἀναγνώσεται τὴν ἐπιστολὴν πρὸς τὸν βασιλέα. 6, 84, 34.

τὴν τοῦ συνειδότος οὐδέποτε δυνησόμεθα διαφυγεῖν ἐπιτίμησιν. 13, 141, 29.

Καὶ ταύτας οἱ δικάζοντες διὰ γραμμάτων λαβόντες τὰς φωνὰς ἀπῆλθον. 17, 175, 3.

Compare also: 1, 25, 11; 2, 45, 17; 13, 142, 42.

3. Two co-ordinate nouns or adjectives separated from each other by several words:

Πῶς δὲ ἔχει τὴν κτῆσιν, ὧν τὴν χρῆσιν οὐκ ἔχει μετὰ ἀδείας, οὐδὲ τὴν ἀπόλαυσιν; 2, 40, 23.

ὁμοίως ἡμᾶς δύνασθαι τὴν ἀγαθότητα αὐτοῦ δεικνύναι καὶ τὴν φιλανθρωπίαν. 7, 93, 57.

ὥστε ἀνεμπόδιστον ἡμῖν αὐτοῦ τὴν διακονίαν εἶναι καὶ ἀκώλυτον. 11, 123, 4.

ὥστε περιελθεῖν καὶ ζητῆσαι εἰ καλὸν ἡ σωφροσύνη καὶ χρήσιμον. 13, 140, 28.

Compare also: 4, 62, 32; 6, 84, 20; 7, 92, 40; 15, 157, 19.

4. Sentences containing more than one hyperbaton:

Ὁ δὲ πένης ἐκ τῶν μεθημερινῶν ἀναστὰς πόνων κεκμηκότα ἔχων τὰ μέλη, πρὶν ἢ καταπεσεῖν ἀθρόον καὶ ἡδὺν καὶ γνήσιον τὸν ὕπνον ἐδέξατο, οὐ μικρὸν καὶ τοῦτο τῶν δικαίων πόνων λαμβάνων μισθόν. 2, 45, 18.

ἀντὶ ταύτης σοι τῆς τιμῆς πολλὴν καὶ κατὰ παρὸν καὶ μετὰ ταῦτα ἀποδώσει τὴν ἀμοιβήν. 16, 163, 59.

ταῦτα λέγω προσδοκῶν μὲν πάλιν ἀπολήψεσθαι καὶ τοῦτο τὴν πόλιν τὸ σχῆμα καὶ ἐπὶ τῆς οἰκείας φανήσεσθαι προεδρίας· 17, 179, 2.

Compare also: 4, 66, 44; 16, 171, 5; 20, 201, 50.

b. *Oxymoron and Paradox.*

The distinction between oxymoron and paradox is so slight that by many they are considered the same. In this study I have dealt with each separately. Both figures consist of the combination of two ideas which are apparently contradictory. In oxymoron, how-

ever, the ideas consist of two words closely connected grammatically; in paradox the contradiction is not expressed so concisely but exists in the thought of an entire clause or sentence. These figures were devices, not original however, of the Sophistic rhetors and were used by them most extravagantly.

Oxymoron, an antithesis of words, occurs only seven times in the Homilies on the Statues. It is interesting to find two examples which bear the stamp of the well-known oxymoron of Gorgias, that is, *ἔμψυχοι τάφοι*. In Homily 1, 22, 41, Chrysostom calls the drunkard a living corpse—*νεκρός ἐστιν ἔμψυχος ὁ μεθύων*. The same oxymoron is used to describe the frightened inhabitants of Antioch who remained there after the mutilation of the statues: *καὶ αὐτοὶ οὗτοι καθάπερ ἔμψυχοι νεκροὶ περιιόντες*· 13, 136, 55. Ameringer[1] has cited other instances of this oxymoron, for example, Saint Paul and his disciples, who were daily in danger of death, are called *ἔμψυχοι νεκροί* 50, 421, 52.

The remaining examples of oxymoron in these homilies are:

εἰσφορὰ οὐχὶ πένητας τοὺς καταβάλλοντας, ἀλλὰ πλουσιωτέρους ποιοῦσα. 3, 58, 51.

παρεσιώπησε μόνον, διὰ τῆς σιγῆς φθεγγόμενος καὶ πᾶσαν ἐνδεικνύμενος αὐτῷ τὴν ὀργήν. 14, 149, 54.

σὺ δὲ θύεις τὸν ἀδελφὸν ἐν μέσῳ τῆς ἐκκλησίας, καὶ τὸν μέλλοντα θάνατον τὸν ἀθάνατον. 15, 160, 39.

χωρὶς δεσμῶν δεδεμένος· 16, 166, 8.

νῦν δὲ πολλοὶ τῶν πλουτούντων ἀβίωτον εἶναι τὸν βίον νομίζουσι. 18, 181, 57.

Paradox, a contradiction of ideas, is not used frequently by Chrysostom, only nine examples occurring in these sermons, and these not exaggerated. Chrysostom uses the following well-known paradox: The rich man is not he who possesses the most but he who gives away the most—*πλούσιός ἐστιν οὐχ ὁ πολλὰ κεκτημένος, ἀλλ' ὁ πολλὰ διδούς*· 2, 40, 46. In this sermon also occurs one more instance of paradox bearing upon poverty and wealth: *Φιλοσοφῶμεν τοίνυν ἐν ἅπασιν, ἀγαπητοί, καὶ οὐδὲν ἡμᾶς πενία παραβλάψαι δυνήσεται, ἀλλὰ καὶ ὠφελήσει τὰ μέγιστα, καὶ λαμπροτέρους ἐργάσεται, καὶ πάντων*

[1] Page 36.

τῶν πλουτούντων εὐπορωτέρους. 2, 46, 22. One form of paradox is the *αἴνιγμα* or riddle in which an utterly impossible situation is described; for example, Chrysostom describing the calamities of Antioch says, "Our calamity has become an enigma; there is a flight without an enemy; there is a scattering of the inhabitants without a battle; there is a captivity without a capture. We did not see the fire of the barbarian, we did not see the enemy, and yet we suffer what prisoners suffer." 2, 35, 26. Twice Chrysostom makes sin the subject of the paradox: "The greatest punishment is to sin although we are not punished." 6, 89, 24. Again: "Such is sin: it betrays when no one finds fault; it condemns when no one accuses." 8, 99, 18.

The remaining examples of paradox are:

Καὶ γὰρ ἔσβεστο ἡ ἐνέργεια, καὶ οὐκ ἔσβεστο. 4, 63, 58.

Μέγιστος ἔπαινος ἡ κατηγορία, καὶ τὰ ἐγκλήματα ἐγκώμια γίνεται, καὶ ἡ μαρτυρία ἀνύποπτος τῶν ἐχθρῶν αὐτὴν παρεχομένων· 4, 65, 46.

Ὦ καινοῦ καὶ παραδόξου πράγματος· ἀπόφασις θάνατον ἀπειλοῦσα ζωὴν ἔτεκεν. 5, 76, 40.

φρόντισον τοίνυν τῆς κατὰ Θεὸν ζωῆς, ἄνθρωπε, καὶ οὐδεὶς περιέσεται σοῦ ποτε, ἀλλὰ κἂν ἁπάντων εὐτελέστερος εἶναι δοκῇς, πάντων δυνατώτερος ἔσῃ· 8, 100, 22.

A total of sixteen examples of oxymoron and paradox shows restraint on the part of Chrysostom. His examples, however, are typical of the Second Sophistic, although not so exaggerated as those of most representatives of this movement. Basil,[2] too, is most restrained in his use of paradox and oxymoron.

c. *Hyperbole.*

Hyperbole is a figure which consists of an extreme exaggeration of the truth; the commonplace is made extraordinary. The purpose of the exaggeration is to make the object more vivid and striking. The Second Sophistic rhetors made frequent use of hyperbole which offered to them every opportunity for display. As used by these the figure is startling in its exaggeration; even

[2] Campbell, p. 69.

subject matter was sacrificed when there was an occasion for hyperbole. Chrysostom uses the figure twenty-four times. The examples are truly Sophistic in nature, although they do not seem to be expressed chiefly for display. They are utterances made under the stress of great emotion, and possess as it were a tone of sincerity.

In describing the virtue of Saint Timothy, Chrysostom in his over-eagerness says, "He took hold of the very heavens and ran to the summit of virtue", 1, 20, 4. Again in speaking of Job's endurance, he cries out with emotion, "the very theatre of angels shouted aloud at the endurance of his soul and applauded him the victor", 1, 26, 58. Adam's shame when his sin was discovered by God, and resulting in his and Eve's silence calls forth these words of exaggeration, "for the mouths of the sinners are stitched; sin has turned backward their tongues; conscience has seized them, so they remain speechless", 7, 95, 47. Rather far-fetched is the hyperbole in praise of those who fast: "Only stand near those who fast and at once you share in their perfume", 10, 111, 28.

Other examples of hyperbole are:

οὕτω καθάπερ χαλινὸς ὁ τῆς ἀθυμίας ὄγκος ἀποστρέφει μου τὴν γλῶτταν, καὶ τῶν ῥημάτων ἐπιλαμβάνεται (the weight of grief like a bridle paralyzes the tongue). 2, 34, 50. *ἔνθα πρὸ ὀλίγων ἡμερῶν ποταμῶν ῥεύματα τὸ πλῆθος ἀπέκρυπτεν.* 2, 36, 10.

Πρὸ τούτου ὅτε εἶπον, τοῖς θεοῖς σου οὐ λατρεύομεν (Dan. 3, 18) *τῆς καμίνου χαλεπώτερον ἐξεκάη* (anger is more tense than the heat of the furnace). 6, 88, 54. Another hyperbole referring to anger is *καθάπερ δήμιον ἔνδοθεν περιστήσας σου πανταχόθεν τὸν θυμόν, καὶ καταξαίνων σαυτοῦ τὰ σπλάγχνα,* 20, 200, 53.

Σιγᾷ ὁ οὐρανός. ἀλλ' ἡ ὄψις αὐτοῦ φωνὴν σάλπιγγος λαμπροτέραν ἀφίησι, δι' ὀφθαλμῶν ἡμᾶς, οὐ δι' ἀκοῆς παιδεύουσα. (the very appearance of the sky utters a voice clearer than the trumpet). 9, 105, 59.

πηγὰς ἠφίει δακρύων, τῶν σπλάγχνων αὐτῷ διακοπτομένων. 21, 213, 59.

The remaining examples of hyperbole are to be found in 1, 34, 9; 2, 35, 40; 2, 35, 41; 2, 36, 4; 2, 36, 18; 2, 36, 38; 3,

48, 11; 7, 98 10; 11, 125, 5; 13, 135, 44; 14, 149, 20; 14, 151, 14; 21, 214, 6; 21, 215, 24.

Chrysostom has not been excessive in his use of hyperbole. His examples are striking and have evidences of Sophistic influence. They seem, however, to lack that extravagant display typical of Second Sophistic rhetors and are attended by a note of sincerity. Chrysostom is not so restrained as Basil,[3] who uses the figure only sixteen times in all his sermons. Chrysostom and Basil are alike, however, in not employing the hyperbole of display.

d. *Antonomasia.*

Antonomasia is a figure in which a person or object is referred to by one of his or its achievements and qualities. It is a device peculiar to the Second Sophistic rhetors and is used by them to excess. Examples:

Names of God:

τοῦ τῶν οὐρανῶν . . . βασιλέως 2, 35, 37.
ὁ ἐπουράνιος βασιλεύς 4, 66, 15.
Εὐαγγελίου Δεσπότην 7, 96, 55.
τὸν δημιουργόν 10, 112, 43.
τὸν εὐεργέτην 11, 121, 18.
ὁ ποιμήν 13, 142, 4.
ὁ ἀκοίμητος ὀφθαλμός 20, 203, 21.
τῷ νομοθέτῃ 20, 205, 58.

Names of Heaven:

βασιλικὰς . . . αὐλάς 5, 71, 15.
τὴν ἄνω πόλιν 5, 74, 15.

The Church:

τὴν μητέρα 10, 111, 12.

Names of Satan:

ὁ πονηρὸς δαίμων 1, 26, 24.
δαίμων πονηρὸς καὶ ἄγριος 4, 62, 35.
ὁ μιαρὸς ἐκεῖνος 14, 148, 1.

[3] Campbell, p. 70.

Rome:

αὐτὴ ἡ Ῥωμύλου πόλις 17, 176, 45.

Goliath:

στρατόπεδον τοσοῦτον καὶ τὸν σαρκικὸν ἐκεῖνον πύργον 17, 179, 29.

Job:

θαῤῥῶ τῷ ἀθλητῇ 1, 27, 12.

The monks:

οἱ δὲ τῆς ἐρήμου πολῖται 17, 174, 7.

Compare also: 2, 33, 47; 2, 36, 54; 3, 50, 45; 5, 70, 54; 6, 85, 44; 7, 101, 31; 9, 107, 1; 12, 131, 1; 15, 161, 24; 16, 168, 29; 17, 175, 6.

Frequency of Antonomasia in the Homilies.[4]

Homily	1	(997) 28	Homily	12	(535) 8
	2	(774) 11		13	(404) 3
	3	(728) 19		14	(587) 4
	4	(556) 7		15	(489) 6
	5	(758) 14		16	(555) 11
	6	(628) 14		17	(497) 6
	7	(347) 19		18	(464) 2
	8	(290) 1		19	(563) 2
	9	(472) 12		20	(766) 18
	10	(482) 8		21	(585) 9
	11	(456) 11			

A total of 213 examples of antonomasia indicates a sparing use of a figure which was so characteristic of the Second Sophistic era. Chrysostom is even more restrained than Basil, who employs the figure in his sermons 641 times and "this total is not remarkable if judged from Fourth Century standards".[5] Of the number of examples found in these sermons, 76 are names which refer to God; these names are descriptive and forceful. God is called the Judge

[4] See footnote 1, Chapter 2.

[5] Campbell, p. 73.

above (3, 48, 48), the Creator (9, 106, 33), the Architect (10, 112, 43), the Law-giver (20, 205, 58), the Master of the Universe (21, 219, 58), etc. Christians are designated as the servants of God (1, 33, 1) or the initiated (2, 46, 52). Such typical examples are found throughout the homilies. Although Chrysostom is restrained in the frequency of the figure, his examples are not commonplace. They are emphatic and lend poetic coloring to Chrysostom's language.

e. *Antimetathesis.*

Antimetathesis occurs when a word is used twice with a different meaning in the same sentence or passage. The pun or play on words produced by this figure was especially pleasing to the Sophistic rhetors. The figure of antimetathesis is extremely artificial. In these homilies there are four instances of this figure. Both Chrysostom and Basil are restrained in the use of antimetathesis, for in the forty-six sermons of Basil only ten examples occur.[6] Chrysostom employs it skilfully and gives evidence again of Sophistic training.

Examples:

οὐκ ἐσθίεις κρέα; (You do not eat meat?) *μὴ φάγῃς ἀκολασίαν διὰ τῶν ὀφθαλμῶν* (Do not feed upon licentiousness with your eyes). 3, 53, 31.

εἰ μὴ ὠργίσθη αὐτοῖς ὁ ἐν τῇ γῇ βασιλεύς (Emperor), *οὐκ ἂν ἐμάθομεν τὴν εὔνοιαν, ἣν εἶχε περὶ αὐτοὺς ὁ ἐπουράνιος βασιλεύς* (God). 4, 66, 14.

Τί ποτε ἄρα τὸ αἴτιον; τί τῆς ἡμετέρας τραπέζης (spiritual discourse) *αὐτοὺς ἀπεσόβησεν; Ὁ τραπέζης* (table) *ὡς ἔοικε, μετασχὼν αἰσθητῆς, ἐνόμισεν ἀνάξιον εἶναι μετὰ τροφὴν αἰσθητὴν ἐπὶ θείων λογίων ἀκρόασιν ἐλθεῖν.* 9, 103, 41.

Καὶ καθάπερ οἱ τὰς σειρὰς πλέκοντες, ἂν μὲν ἔχωσι τὸν κατέχοντα αὐτοῖς τὴν ἀρχὴν (end of skein) *μετὰ ἀκριβείας ἅπασαν ἐργάζονται τὴν πλοκήν· ἂν δὲ μηδεὶς ὁ τοῦτο ποιῶν ᾖ, οὐδ' ἐπιχειρῆσαι δύναιντ' ἂν τὴν ἀρχήν.* (beginning of work). 14, 146, 23.

[6] Campbell, p. 74.

Except for hyperbaton Chrysostom has not a frequent use of the minor figures especially characteristic of the Second Sophistic. Hyperbaton is found everywhere throughout the homilies and in most cases it is difficult to tell whether Chrysostom's use of the figure is intentional or accidental. The figures of oxymoron, paradox, hyperbole, and antimetathesis occur seldom. The examples, however, are Sophistic in type, although they lack the excessive exaggeration so characteristic of the rhetors of this period. Most surprising is it to discover how little Chrysostom uses the favourite Sophistic device, antonomasia. One would expect more examples of this figure from a pupil trained in Asiatic rhetoric.

Chrysostom is quite restrained in the use of these figures, at least in the homilies studied; nowhere does he sacrifice subject matter for display. In the panegyrical homilies, however, Chrysostom is accused of bad taste and artificiality, especially in his use of paradox and oxymoron.[7]

---

[7] Ameringer, p. 40.

CHAPTER VIII.

Gorgianic Figures and Allied Devices of Parallelism.

Of all the devices characteristic of the Second Sophistic, figures of parallelism are the most artificial. These figures deal with the structure of the sentence aiming at symmetry of phrases or cola. Parison, homoioteleuton, and antithesis are the so-called Gorgianic figures, which receive their name from Gorgias, who first used these figures on a wide scale for artistic purposes in prose. They are found in oratorical prose in all periods of Greek literature after Gorgias, but they were used and abused in the Second Sophistic era. Parallelism of structure offering many an opportunity of artistic display was indulged in by the Sophistic rhetors. Successive symmetrical phrases or cola, if not carried to excess, give force and beauty to a passage. The rhetors of the Fourth Century, however, overstepped the boundaries of good taste. Closely connected with the Gorgianic figures are isocolon and chiasmus.

a. *Parison.*

Parison occurs when two or more successive cola or sentences have the same general structure. Parison, if used to excess, becomes monotonous and stilted. In this study I have divided parison as follows:

Simple parison: the general structure of cola and sentences is about the same.

Perfect parison: an exact correspondence in structure.

Chiastic parison: parison with chiastic arrangement usually of initial and final words.

The following are representative examples of the various forms of parison:

1. Parison.

Simple Parison:

τὸν οἰκέτην τὸν δεῖνα τῇδε ἐκτησάμην τῇ ἑορτῇ, τὸ ἱμάτιον τόδε ἐπριάμην τῷδε τῷ καιρῷ· 6, 90, 19.

τίνος οὖν ἕνεκεν, εἰπέ μοι,
ἐπὶ μὲν τοῦ σαββάτου τὴν αἰτίαν προσέθηκεν, ἐπὶ δὲ τοῦ
φόνου οὐδὲν τοιοῦτον ἐποίησεν; 12, 131, 55.

Compare also: 7, 91, 44; 12, 120, 58; 15, 157, 11.

Parison of many short cola:

Ἐπεὶ καὶ οἱ πατέρες, οἱ μάλιστα πάντων τὰ ἔκγονα φιλοῦντες,
καὶ τραπέζης εἴργουσι,
καὶ πληγὰς ἐπάγουσι,
καὶ ἀτιμίᾳ κολάζουσι
καὶ ἑτέροις μυρίοις τοιούτοις ἀσελγαίνοντας διορθοῦνται τοὺς
παῖδας· 7, 94, 28.

καὶ οὔτε πόνος ἠνόχλει,
οὔτε ἱδρὼς ἐλυμαίνετο,
οὐ φροντίδες ἐπεβούλευον,
οὐκ ἀθυμίαι ἐπολιόρκουν,
οὐκ ἄλλο τι τῶν τοιούτων ἐλύπει παθῶν· 11, 121, 14.

Compare also: 12, 133, 34; 19, 196, 29; 20, 209, 17.

Parison of many long cola:

ἡ μηλωτὴ τούτου τὸν Ἰορδάνην ἔσχισε,
τὰ ὑποδήματα τῶν τριῶν παίδων τὸ πῦρ κατεπάτησαν,
τὸ ξύλον τοῦ Ἐλισσαίου τὰ ὕδατα μετέβαλε καὶ
σιδήριον ὑπὲρ τὴν ἐπιφάνειαν βαστάζειν ἐποίησεν·
ἡ ῥάβδος Μωϋσέως τὴν Ἐρυθρὰν ἔσχισε Θάλασσαν,
τὴν πέτραν ἔῤῥηξε,
τὰ ἱμάτια Παύλου νοσήματα ἤλασεν,
ἡ σκιὰ Πέτρου θάνατον ἐφυγάδευσεν,
ἡ τέφρα τῶν ἁγίων μαρτύρων πονηροὺς ἀπελαύνει δαίμονας.
8, 99, 43.

Compare also: 3, 50, 32; 10, 115, 9.

Parison of sentences; i. e., compound or complex sentences which have nearly the same general structure:

Εἰ δὲ μὴ ἀπέδυσεν αὐτόν,
οὐκ ἂν ἔγνωμεν τοῦ στεφανίτου τὴν εὐεξίαν·

εἰ μὴ διέτρησεν αὐτοῦ τὸ σῶμα ταῖς ὠτειλαῖς,
οὐκ ἂν ἀντέλαμψαν ἔνδοθεν αἱ ἀκτῖνες·
εἰ μὴ ἐκάθισεν αὐτὸν ἐπὶ τῆς κοπρίας,
οὐκ ἂν ἔγνωμεν αὐτοῦ τὸν πλοῦτον. 5, 70, 31.
Ἐπειδὴ γὰρ τὴν ἐκείνων εὐσέβειαν διεδέξαντο,
διὰ τοῦτο καὶ τὴν αὐτῶν παῤῥησίαν ἐπεδείξαντο·
ἐπειδὴ τοῖς αὐτοῖς νόμοις ἐτράφησαν,
διὰ τοῦτο καὶ τὴν αὐτῶν ἀρετὴν ἐζήλωσαν. 17, 175, 25.

Compare also: 10, 111, 48; 12, 127, 34; 20, 206, 10.

Perfect Parison.

Simple:

κολάσωμεν τῶν βλασφημούντων τὴν μανίαν,
σωφρονίσωμεν αὐτῶν τὴν διάνοιαν,
προνοήσωμεν αὐτῶν τῆς σωτηρίας· 2, 38, 14.

Καὶ μή μοι λεγέτω τις
ὅτι πολλοὶ τῶν αἰτίων διέφυγον,
πολλοὶ δὲ τῶν ἀναιτίων ἐνέπεσον 3, 57, 56.

καὶ ὅπερ ἐπὶ τῶν μηνίγγων ἐποίησε,
τοῦτο καὶ ἐπὶ ταύτης εἰργάσατο. 11, 124, 13.

Compare also: 2, 47, 3; 4, 60, 36; 6, 84, 46; 7, 93, 55; 16, 170, 41.

Parison of several cola:

Οἶνος ἐδοθη,
ἵνα σώματος ἀσθένειαν διορθώσηται,
οὐχ ἵνα ψυχῆς ἰσχὺν καταβάλῃ,
ἵνα σαρκὸς ἀῤῥωστίαν ἀνέλῃ,
οὐχ ἵνα ψυχῆς ὑγίειαν λυμαίνηται. 1, 22, 36.

καὶ γὰρ ταχύτερον ἵππος ἀνθρώπου,
καὶ τλητικώτερον βοῦς,
καὶ κουφότερον ἀετός,
καὶ ἰσχυρότερον λέων. 11, 124, 36.

Οὐ φοβεῖ σε πατήρ; οὐδὲ διδάσκαλος; οὐκ
ἄρχων; οὐ νομοθέτης; οὐ δικαστής;
οὐκ ἐντρέπει σε φίλος;
οὐ δάκνει σε ἐχθρός;
οὐ σωφρονίζει δεσπότης;
οὐ διδάσκει ἀνήρ;
οὐ διορθοῦταί σε τὸ συνειδός; 13, 141, 44.

Εκαστος τοίνυν ἀναλογιζέσθω παρ' ἑαυτῷ,
ποῖον ἐλάττωμα διώρθωσε,
ποῖον κατόρθωμα προσεκτήσατο,
ποίαν ἁμαρτίαν ἀπεβάλετο,
ποίαν κηλῖδα ἀπενίψατο,
κατὰ τί βελτίων ἐγένετο· 20, 197, 30.

Compare also: 3, 53, 14; 13, 141, 16; 15, 158, 4; 21, 211, 17.

Chiastic Parison.

Εἰ γὰρ μὴ νομίζεις κακὸν εἶναι τὸν φόνον,
ἐπειδὰν λάβῃς ἀνδροφόνον,
ὑπὸ τῇ σῇ ψήφῳ μὴ κολάσῃς.
εἰ μὴ νομίζεις κακὸν εἶναι τὸ μοιχεύειν,
ἐπειδὰν ἐμπέσῃ μοιχός,
ἄφες αὐτὸν τῆς τιμωρίας. 12, 134, 20.

Τί γὰρ αὐτοῖς βλάβος ἀπὸ τῆς κατὰ τὸν λόγον
ἰδωτείας γένοιτ' ἄν, ὅταν τὰ νοήματα
αὐτοῖς πολλῆς γέμῃ σοφίας;
τί δὲ ὄφελος τοῖς ἔξωθεν ἀπὸ τῆς τῶν λόγων
διδασκαλίας, ὅταν ἐρήμη νοημάτων
ἡ διάνοια ᾖ; 19, 190, 5.

Compare also: 8, 102, 19; 13, 142, 21; 16, 164, 15; 18, 184, 23.

Perfect Chiastic Parison.

ὥσπερ ἐδόξασεν ἡμᾶς ὁ Θεὸς διὰ τῆς τοσαύτης δημιουργίας,
οὕτω δοξάσωμεν αὐτὸν καὶ ἡμεῖς διὰ τῆς πολιτείας τῆς καθαρᾶς. 9, 109, 57.

Εἰ μὴ καλὸν ἦν ὁ φόβος,
οὐκ ἂν πατέρες παιδαγωγοὺς τοῖς παισὶν ἐπέστησαν,
οὐκ ἂν οἱ νομοθέται ταῖς πόλεσιν ἄρχοντας. 15, 154, 14.

Πλὴν εἰ καὶ μὴ μετέσχομεν τῆς ἑορτῆς μετέσχομεν τῆς ἡδονῆς· εἰ καὶ μὴ τῆς πανηγύρεως ἀπηλαύσαμεν ἀλλ' ἐκοινωνήσαμεν τῆς εὐφροσύνης ὑμῖν. 19, 187, 48.

Compare also: 5, 75, 37; 11, 121, 38; 12, 132, 34.

A series of parisa.

Διὰ τοῦτο εὐχαριστῶ τῷ Θεῷ μεθ' ὑμῶν
ὅτι οὐκ ἤλεγξεν ὑμῶν τὴν φιλοσοφίαν ἡ συμφορά,
οὐδὲ ἐξέλυσεν ὑμῶν τὸν τόνον ὁ φόβος,
οὐδὲ ἔσβεσεν ὑμῶν τὴν προθυμίαν ἡ θλῖψις,
οὐδὲ ἐμάρανεν ὑμῶν τὸν ζῆλον ὁ κίνδυνος,
οὐδὲ ἐνίκησε τὸν περὶ Θεὸν πόθον ὁ τῶν ἀνθρώπων φόβος.
οὐδὲ κατέβαλεν ὑμῶν τὴν σπουδὴν ἡ τοῦ καιροῦ δυσκολία·
καὶ οὐ μονον οὐ κατέβαλεν, ἀλλὰ καὶ ἐπέῤῥωσεν·
οὐ μόνον οὐκ ἐξέλυσεν, ἀλλὰ καὶ ἐπέτεινεν·
οὐ μόνον οὐκ ἔσβεσεν, ἀλλὰ καὶ ἀνῆψε πλέον.
Κεκένωται μὲν ἡ ἀγορά,
ἡ δὲ ἐκκλησία πεπλήρωται:
ἐκείνη τραγῳδίας ὑπόθεσις,
αὕτη χαρᾶς καὶ εὐφροσύνης πνευματικῆς ἀφορμή. 4, 59, 21.

ἀληθῶς μέγας ὁ τῶν Χριστιανῶν Θεός,
οἵους κατέστησεν ἀνθρώπους,
οἵους ἐξ οἵων ἐποίησεν,
ἀγγέλους αὐτοὺς ἐξ ἀνθρώπων εἰργάσατο.
Ἂν ὑβρίσῃ τις, οὐ λοιδοροῦνται:
ἂν τυπτήσῃ τις, οὐκ ἀγανακτοῦσιν·
ἂν ἀδικήσῃ τις, ὑπερεύχονται τοῦ λελυπηκότος·
ἐχθρὸν οὐκ ἔχουσι,
μνησικακεῖν οὐκ ἐπίστανται,
φλυαρεῖν οὐκ ἴσασιν,

οὐκ ἔμαθον ψεύδεσθαι,
ἐπιορκεῖν οὐκ ἀνέχονται, μᾶλλον δὲ οὐδὲ ὀμνύειν· 9, 110, 7.

Θελεις εὐεργετεῖσθαι; εὐεργέτησον ἕτερον.
Θέλεις ἐλεεῖσθαι; ἐλέησον τὸν πλησίον.
Θέλεις ἐπαινεῖσθαι; ἐπαίνεσον ἕτερον.
Θέλεις ἀγαπᾶσθαι; φίλησον.
Θέλεις τῶν πρωτείων ἀπολαύειν; παραχώρησον ἑτέρῳ πρότερον τούτων.

Σὺ γενοῦ δικαστής,
σὺ γενοῦ νομοθέτης τῆς σαυτοῦ ζωῆς.
Καὶ πάλιν· Ὃ μισεῖς, ἄλλῳ μὴ ποιήσῃς. (Tob. 4, 16)
Διὰ μὲν τούτου τῆς κακίας εἰσάγει τὴν ἀπαλλαγήν,
διὰ δὲ τοῦ προτέρου τῆς ἀρετῆς τὴν ἐργασίαν
Ὃ μισεῖς, ἄλλῳ μὴ ποιήσῃς. (Tob. 4, 16)
Μισεῖς ὑβρίζεσθαι; μὴ ὑβρίζῃς ἕτερον.
Μισεῖς βασκαίνεσθαι; μηδὲ σὺ φθονήσῃς ἑτέρῳ.
Μισεῖς ἀπατᾶσθαι; μηδὲ σὺ ἀπατήσῃς ἄλλον. 13, 140, 9.

Compare also: 3, 49, 16; 11, 125, 43; 12, 127, 51; 16, 172, 1.

Frequency of Parison in the Homilies.[1]

Homily	Parison	Perfect Parison	Chiastic Parison	Perfect Chiastic Parison
1 (997)	11	10		2
2 (774)	16	17	3	
3 (728)	22	9	1	3
4 (556)	16	11		2
5 (758)	34	9		2
6 (628)	19	12	2	4
7 (347)	16	3	1	
8 (290)	12	4	1	2
9 (472)	16	5	1	3
10 (482)	8	3	1	
11 (456)	10	2	3	1

[1] See footnote 1, Chapter 1.

Homily	Parison	Perfect Parison	Chiastic Parison	Perfect Chiastic Parison
12 (535)	17	5	1	2
13 (404)	7	3	3	
14 (587)	8	1		
15 (489)	19	3	2	1
16 (555)	19	7	2	1
17 (497)	16	5	2	
18 (464)	5	1	2	
19 (563)	5	6	1	1
20 (766)	35	3	2	
21 (585)	19	3		
Totals	330	122	28	24

In his use of the figures of parison Chrysostom is lavish; he has employed both the simple and more elaborate forms of the figure. His most striking use is the series of parisa which occurs in one or more periods. With ease Chrysostom seems to shift from one symmetrical structure to another; now and then a chiastic arrangement or antithesis is introduced, thus making the period highly artificial and developed. Such involved uses of parison are without doubt artificial, yet Chrysostom does not seem to sacrifice his subject matter for this ornate style. Parison is varied by the perfect and chiastic forms, but all types produce the same effect of prolonged regularity. To the Greeks of the Fourth Century this symmetry verging upon poetry was most pleasing and agreeable.

The figure of parison occurs in all its forms in these homilies on an average of about six instances to a hundred lines. In the sermons of Basil [2] it is found on an average of about five instances to a hundred lines. It should be noted further, however, that the examples quoted here for Chrysostom are representative of many others and are not exceptional. As compared with those of Basil, they are much more elaborate and artistic, but in frequency the difference is not so striking, Chrysostom having four examples to Basil's three.

[2] Campbell, p. 87.

b. *Isocolon.*

Isocolon occurs when successive cola or sentences have about the same number of syllables. In many cases equisyllabled cola are due to chance. I have considered isocolon only in connection with parison because in such instances the figure seems to have been used for rhetorical purposes. In these homilies I have found 232 instances of isocolon combined with parison. In the sermons of Basil are found 166 examples for twice the amount of matter.[3] A comparison is unsatisfactory because of the element of chance necessary in the selection of examples of this figure, i. e., because of its partially subjective nature. The following examples illustrate isocolon as occurring in these homilies:

καθάπερ γὰρ τὰς μελίττας ἐκείνας καπνός,
οὕτω τὰς μελίττας ταύτας φόβος ἀπήλασε· 2, 35, 5.
ταῦτα οὐδέποτε τὰ ῥόδα μαραίνονται,
οὗτοι οὐδέποτε καταῤῥέουσιν οἱ καρποί,
ταῦτα οὐδέποτε τὰ ἐδέσματα σήπεται· 6, 90, 56.
Ἐτέρωθι κατέλιπόν σε, φησί, καὶ ἑτέρωθι νῦν εὑρίσκω·
κατέλιπόν σε ἐν παῤῥησίᾳ καὶ δόξῃ,
καὶ εὑρίσκω νῦν ἐν ἀτιμίᾳ καὶ σιγῇ. 7, 95, 57.
Εἰ γὰρ μὴ νομίζεις κακὸν εἶναι τὸν φόνον,
ἐπειδὰν λάβῃς ἀνδροφόνον, ὑπὸ τῇ σῇ ψήφῳ μὴ κολάσῃς·
εἰ μὴ νομίζεις κακὸν εἶναι τὸ μοιχεύειν,
ἐπειδὰν ἐμπέσῃ μοιχός, ἄφες αὐτὸν τῆς τιμωρίας. 12, 134, 20.
Τὸν μικρόψυχον οὐδὲ ὁ πλοῦτος ὠφελῆσαι δύναται·
τὸν μεγαλόψυχον οὐδὲ ἡ πενία καταβλάπτει ποτέ. 15, 158, 41.

Compare also: 1, 25, 13; 11, 121, 14; 15, 158, 12; 17, 173, 40; 20, 197, 30.

[3] Campbell, p. 81.

Frequency of Isocolon in the Homilies.[4]

Homily	1	(997) 9	Homily	12	(535) 12
	2	(774) 20		13	(404) 7
	3	(728) 12		14	(587) 6
	4	(556) 12		15	(489) 18
	5	(758) 16		16	(555) 13
	6	(628) 15		17	(497) 8
	7	(347) 10		18	(464) 6
	8	(290) 5		19	(563) 6
	9	(472) 9		20	(766) 21
	10	(482) 5		21	(585) 11
	11	(456) 11			

c. *Homoioteleuton.*

Homoioteleuton is a figure wherein successive phrases, cola, or sentences end in the same sound. This figure was used excessively by the Sophists; the musical sound produced by the frequent occurrence of homoioteleuton was especially pleasing to them. Because of the highly inflected nature of the Greek language, it is difficult to determine in many instances whether homoioteleuton is intentional or accidental. Rhetorical design, however, seems to me to be evident when homoioteleuton is joined with parallelism of structure. Only such instances have I noted in this study.

The following are representative examples:

πολλοὶ γὰρ καὶ πολέμους κατορθώσαντες,
καὶ τρόπαια στήσαντες,
καὶ πόλεις οἰκοδομήσαντες,
καὶ ἕτερά τινα τοιαῦτα τοῖς τότε
εὐεργετήσαντες 1, 25, 55.

ἀλλ' ὅτι αὐτὴν οὐκ ἐπλεόνασεν,
ὅτι ἑτέρους οὐκ ἐπαίδευσεν,
ὅτι τὸ ἀργύριον τοῖς τραπεζίταις οὐ κατέβαλε, τουτέστιν,
οὐ παρῆνεσεν,

[4] See footnote 1, Chapter 2.

οὐ συνεβούλευσεν,
οὐκ ἐπετίμησεν,
οὐ διώρθωσε τοὺς πλησίον ἀκοσμοῦντας τῶν πονηρῶν· 2, 38, 60.

Ἐκράτησας πολέμου βαρβαρικοῦ,
κράτησον καὶ θυμοῦ βασιλικοῦ· 6, 84, 53.
πάντα ὑποπτεύουσι,
τὰς σκιὰς τρέμουσι,
πάντα ψόφον δεδοικασι.
καὶ ἕκαστον ἐπ' αὐτοὺς βαδίζειν νομίζουσι. 8, 99, 11.

Καὶ γὰρ τὸ σῶμα τὸ ἡμέτερον τὸ βραχὺ τοῦτο καὶ μικρὸν ἐκ τεττάρων συνέστηκε στοιχείων,
θερμοῦ μὲν τοῦ αἵματος,
ξηροῦ δὲ τῆς χολῆς τῆς ξανθῆς·
καὶ ὑγροῦ μὲν τοῦ φλέγματος,
ψυχροῦ δὲ τῆς μελαίνης χολῆς. 10, 113, 7.

Καὶ δεῖξαι βουλόμενος τὴν ὑπεροχήν,
οὐχ ὅτι νεκροὺς ἀνέστησεν,
οὐδ' ὅτι δαίμονας ἀπήλασεν,
οὐδ' ὅτι λεπροὺς ἐκαθάρισεν,
οὐδ' ὅτι ἄλλο τι τῶν τοιούτων ἐποίησεν,
εἶπεν, ἀλλὰ τί; 16, 167, 41.

Καὶ γὰρ ἔμπορος διὰ τοῦτο πλεῖ,
ἵνα χρήματα συναγάγῃ·
χρήματα δὲ συνάγει,
ἵνα ἔχων ἀποκείμενα χαίρῃ 18, 181, 43.

Compare also: 3, 50, 55; 4, 68, 23; 5, 76, 38; 6, 82, 17; 11, 126, 45; 12, 134, 12; 13, 140, 36; 15, 156, 43; 16, 169, 25; 17, 175, 25; 20, 207, 25.

Frequency of Homoioteleuton in the Homilies.[5]

Homily	1	(997) 14	Homily	12	(535) 9
	2	(774) 11		13	(404) 7
	3	(728) 19		14	(587) 6
	4	(556) 10		15	(489) 8
	5	(758) 13		16	(555) 14
	6	(628) 11		17	(497) 8
	7	(347) 7		18	(464) 3
	8	(290) 9		19	(563) 4
	9	(472) 8		20	(766) 7
	10	(482) 2		21	(585) 6
	11	(456) 4			

Of the 612 examples of parison 180 are combined with homoioteleuton. This symmetrical structure of cola ending in similar sounds gives a poetic touch to the discourse. Chrysostom's treatment of the figure is skilful. He uses it both simply and very elaborately. Two clauses are found with rhyme, but far more frequent are combinations of many short cola with rhyme. Occasionally instead of successive clauses ending in similar sounds alternate clauses occur with alternating rhyme. Homoioteleuton with parison is artificial, but properly treated its effect is artistic, its musical sound being most pleasing to the Greeks of Chrysostom's time. Chrysostom's use of the figure—occurring on an average of one to a hundred lines—is not excessive, but he shows himself a true disciple of Second Sophistic training in his elaboration of it. As compared with Basil, his use is extensive. Campbell[6] notes 49 examples in 46 sermons with 24 sermons containing no examples. A comparison seems unfair because Campbell considered accent as well as sound in selecting his examples. In my study sound alone was considered in making selections of the use of this figure. It may, at least, be said that Chrysostom is not restrained in his use of the figure of homoioteleuton, and that Basil is. This much is evident from a comparison of the examples.

[5] See footnote 1, Chapter 2.

[6] Page 88.

d. *Antithesis.*

Antithesis is a contrast of ideas; it is often combined with parallelism of structure, thus making the contrast more complete. This balanced antithesis was a favourite device of the Sophistic rhetors. In their endeavor to balance ideas and words, the figure became extremely artificial, even the true meaning of the thought being overlooked in a desire for symmetry. The doctrines of the Christian religion furnish ample material for this figure. For Chrysostom it is an effective device for expressing the truths which he wishes to inculcate in his audience. The following are representative examples of the various types of this figure as employed by Chrysostom:

Simple Antithesis.

The poor and the rich:

Ὁρᾷς γοῦν τοὺς μὲν πένητας εὐζώνους καὶ ἀπολελυμένους, καὶ πρὸς ἅπαντα παρεσκευασμένους·

τοὺς δὲ πλουσίους πολλὴν ἔχοντας δυσκολίαν, καὶ περιιόντας, καὶ ζητοῦντας ποῦ τὸ χρυσίον κατορύξωσι, ζητοῦντας τίνι κατάθοιντο 2, 41, 39.

Death of Lazarus and Dives:

Τοιοῦτος ἦν ὁ τοῦ πλουσίου θάνατος ἐκείνου τοῦ τὸν Λάζαρον ὑπεριδόντος, ὃς οἴκοι καὶ ἐπὶ τῆς κλίνης καὶ τῶν ἐπιτηδείων παρόντων οἰκείᾳ τελευτῇ καταλύσας τὸν βίον, ἀπελθὼν ἐκεῖ ἀπετηγανίζετο, οὐδὲ μικρὰν παραμυθίαν ἐκ τῆς κατὰ τὸν παρόντα βίον εὐημερίας εὑρεῖν δυνηθεὶς ἐκεῖ.

Ἀλλ' οὐχ ὁ Λάζαρος οὕτως· ἀλλ' ἐπ' αὐτοῦ τοῦ ἐδάφους τῶν κυνῶν παρόντων καὶ λειχομένων τὰ τραύματα, βίαιον θάνατον ὑποστὰς (τί γὰρ λιμοῦ γένοιτ' ἂν ὀδυνηρότερον;) ἀπελθὼν ἐκεῖ τῶν αἰωνίων ἀπήλαυσεν ἀγαθῶν, ἐντρυφῶν τοῖς κόλποις τοῦ Ἀβραάμ. Τί τοίνυν παρέβλαψεν αὐτὸν τὸ βιαίως ἀποθανεῖν; τί δὲ τὸν πλούσιον ὤνησε τὸ μὴ βιαίως ἀποθανεῖν; 5, 72, 22.

The flame of the candle and the rays of the sun:

Τοῦ γὰρ πυρὸς ἡ φύσις ἀνωφερής τίς ἐστι καὶ πρὸς τὸ ὕψος ἀεὶ πηδᾷν καὶ ἄλλεσθαι πέφυκε, κἂν μυρία βιάσῃ καὶ καταναγκάσῃς, οὐκ ἂν ἀνάσχοιτο τῆς κάτω φορᾶς

. . . . . .

ἐπὶ δὲ τοῦ ἡλίου τοὐναντίον ἅπαν ἐποίησεν ὁ Θεός· τὰς γὰρ ἀκτῖνας αὐτοῦ πρὸς τὴν γῆν ἔτρεψε, καὶ τὸ φῶς κάτω νεύειν ἐποίησε, μονονουχὶ λέγων αὐτῷ διὰ τοῦ σχήματος· Κάτω βλέπε, φησί, καὶ τοῖς ἀνθρώποις φαῖνε· 9, 108, 33.

Compare also the following: The effect of eating and of abstaining from food upon a dropsical person, 6, 89, 39; the attitude of God and of state judges toward wrong-doers, 7, 96, 5; the care of the soul and the body, 8, 101, 1; public affairs and those of the Church, 10, 111, 46; the house of sorrow and of laughter, 15, 155, 23; the kidnapper and the father, 16, 168, 3; the pagan philosophers and the disciples of our Lord, 19, 190, 41.

Antithetical Parison.

The tongue, a weapon of sin and a weapon of justice:

Ἄκουσον γοῦν πῶς τὴν γλῶσσαν οἱ μὲν ἁμαρτίας, οἱ δὲ δικαιοσύνης ἐποίησαν ὅπλον· Ἡ γλῶσσα αὐτῶν μάχαιρα ὀξεῖα. Ps. 56, 5. Ἕτερος δέ τίς φησι περὶ τῆς ἑαυτοῦ γλώσσης· Ἡ γλῶσσά μου κάλαμος γραμματέως ὀξυγράφου. Ps. 44, 2.

Ἐκείνη φόνον εἰργάσατο,
αὕτη νόμον ἔγραφε θεῖον·
διὰ τοῦτο μάχαιρα μὲν ἐκείνη,
κάλαμος δὲ ἦν αὕτη,
οὐ παρὰ τὴν οἰκείαν φύσιν ἀλλὰ παρὰ τὴν παραίρεσιν τῶν χρωμένων. Ἡ μὲν γὰρ φύσις τῆς γλώσσης καὶ ταύτης κἀκείνης ἦν μία, ἡ δὲ ἐργασία οὐ μία. 4, 67, 2.

This antithesis is followed by four antitheses—the mouth, hands, heart, and ears as weapons of sin and weapons of justice.

God's treatment of Jonas and of the messengers sent to Antioch by the king:

Ἐκεῖνον μὲν γὰρ μὴ βουλόμενον ἀπελθεῖν ἤπειγε·
τούτους δὲ βουλομένους ἀπελθεῖν ἐκώλυσεν.

Ὦ καινοῦ καὶ παραδόξου πράγματος!
ἐκεῖνος οὐκ ἐβούλετο κηρῦξαι καταστροφήν,
καὶ ἄκοντα αὐτὸν ἀνέστησεν.

οὗτοι μετὰ πολλοῦ τοῦ τάχους σπεύδουσιν
ἀπαγγεῖλαι καταστροφήν,
καὶ ἄκοντας αὐτοὺς πάλιν ἐκώλυσε.

Τί δήποτε;

Ὅτι ἐνταῦθα μὲν τὸ τάχος βλάβος,
ἐκεῖ δὲ τὸ τάχος κέρδος ἔφερε·
διὰ τοῦτο κἀκεῖνον ἤπειξε διὰ τοῦ κήτους,
καὶ διὰ τῶν ἵππων τούτους συνεπόδισεν.
Ὁρᾷς Θεοῦ σοφίαν; διὰ τῶν πραγμάτων
αὐτῶν, ὧν ἕκαστος ἤλπισεν ἀνύειν τὸ
προκείμενον, διὰ τούτων συνεποδίσθησαν ἕκαστος.
Ἐκεῖνος διὰ τοῦ πλοίου προσεδόκησε πτήσεσθαι,
καὶ τὸ πλοῖον αὐτῷ δεσμὸς ἐγένετο·
διὰ τῶν ἵππων οὗτοι προσεδόκησαν ταχύτερον
ὄψεσθαι τὸν βασιλέα,
καὶ οἱ ἵπποι γεγόνασιν κώλυμα· 6, 83, 35.

Cain and the one who takes an oath:

Ἐκεῖνος μὲν γὰρ ἔθυσε τὸν ἀδελφὸν αὐτοῦ
ἐπὶ τῆς ἐρημίας, καὶ τὸν παρόντα θάνατον·
σὺ δὲ θύεις τὸν ἀδελφὸν ἐν μέσῳ τῆς
ἐκκλησίας, καὶ τὸν μέλλοντα θάνατον τὸν
ἀθάνατον. 15, 160, 37.

A woman in sorrow when restrained from weeping and when allowed to give vent to her grief:

πολλαὶ πολλάκις γυναῖκες ἀποβαλοῦσαι παῖδας ποθεινοτάτους,
ἂν μὲν κωλυθῶσι δακρῦσαι καὶ θρηνῆσαι καὶ ὀλοφύρασθαι,
διαῤῥήγνυνται καὶ ἀπόλλυνται·
ἂν δὲ τὰ τῶν ἀθουμούντων ποιήσωσιν ἅπαντα,
κουφίζονται καὶ παραμυθίαν λαμβάνουσι. 18, 184, 36.

The people of Nineveh and the people of Antioch:

ὅτι ἐκεῖνοι μὲν ἅπαξ ἀκούσαντες κατώρθωσαν,
ἡμεῖς δὲ οὐδὲ πολλάκις ἀκούσαντες ἐπεστράφημεν· . . .

ἐκεῖνοι κατασκαφῆναι ἀκούσαντες ἐφοβήθησαν,
ἡμεῖς δὲ οὐδὲ γέενναν ἀκούοντες φοβούμεθα·
ἐκεῖνοι προφητειῶν οὐ μετασχόντες,
ἡμεῖς δὲ συνεχοῦς ἀπολαύοντες διδασκαλίας,
καὶ πολλῆς τῆς χάριτος. 20, 210, 7.

Compare also the following antitheses: God's behaviour toward the good and the wicked, 1, 28, 18; Job, when he was rich and when he was poor, 15, 158, 31; the man nourished in luxury and the man afflicted with tribulations, 16, 168, 46.

Perfect Antithetical Parison.

Job before and after his afflictions:

τότε πολλὴ ἡ φιλοφροσύνη πρὸς τοὺς συνδούλους ἦν,
νῦν μέγα τὸ φίλτρον πρὸς τὸν Δεσπότην ἐδείκνυτο. 1, 30, 18.

The sinner and the just man:

Οὐκ οἶσθα,
ὅτι οἱ ἐν ἁμαρτίαις ὄντες κἂν ζῶσιν, ἀπέθανον;
οἱ δὲ ἐν δικαιοσύνῃ ζῶντες, κἂν ἀποθάνωσι,
ζῶσι; 5, 71, 41.

The effect of teaching upon the attentive and upon the listless:

ἡ γὰρ συνεχὴς διδασκαλία
τοῖς μὲν προσέχουσι σωτήριον καὶ χρήσιμον,
τοῖς δὲ ῥᾳθυμοῦσι βλαβερὸν καὶ ἐπικίνδυνον. 12, 135, 10.

Compare the following antitheses: the fickleness of wealth, 2, 41, 34; effect of fear and of consolation, 6, 41, 81; the good man and the sinner, 16, 170, 5.

The following example is very skilfully developed both in thought and arrangement; it involves antithesis and comparison. Such an example shows very strong Sophistic influence. The antitheses included in the period are: the effect of water and of fire upon gold and the effect of water and of fire upon clay and grass; the effect of peace upon the just man and upon the sinner, and also the effect of tribulation upon the just man and upon the

sinner; the just man in the time of peace is compared with the gold tried by water; in the time of tribulation he is compared with the gold tried by fire; the sinner is in the same way compared with the clay and grass:

καὶ καθάπερ τὸ χρυσίον
κἂν ὕδασιν ὁμιλήσῃ, τὴν οἰκείαν εὐπρέπειαν ἐπιδείκνυται
κἂν εἰς χωνευτήριον ἐμπέσῃ, φαιδρότερον γίνεται πάλιν.
ὁ δὲ πηλὸς καὶ ὁ χόρτος
κἂν ὕδασιν ἀναμιχθεὶς τύχῃ
ὁ μὲν διαλύεται, ὁ δὲ σήπεται·
κἂν εἰς πῦρ ἐμπέσῃ
ὁ μὲν φρύγεται, ὁ δὲ κατακαίεται·
οὕτω δὴ καὶ ὁ δίκαιος καὶ ὁ ἁμαρτωλός·
ὁ μὲν γὰρ κἂν ἀνέσεως ἀπολαύῃ μένει λαμπρός,
καθάπερ τὸ χρυσίον περικλυζόμενον ὕδατι
κἂν εἰς πειρασμὸν ἐμπέσῃ, φαιδρότερος γίνεται,
καθάπερ τὸ χρυσίον βασανιζόμενον ὑπὸ τοῦ πυρός·
ὁ δὲ ἁμαρτωλὸς κἂν ἀνέσεως τύχῃ, διαλύεται καὶ κατασήπεται
καθάπερ ὁ χόρτος καὶ ὁ πηλὸς ὁμιλῶν ὕδατι·
κἂν πειρασμὸν ὑπομείνῃ, κατακαίεται καὶ ἀπόλλυται
καθάπερ ὁ χόρτος καὶ πηλὸς ὑπὸ τοῦ πυρός. 4, 61, 18.

The following four examples of antithesis with chiastic arrangement are worthy of special note: God banished impiety through Paul and Barnabas and the devil introduced impiety through Paul and Barnabas:

δι' ὧν ὁ Κύριος ἐσπούδαζε τὴν ἀσέβειαν ἐκκαθᾶραι τῆς οἰκουμένης,
διὰ τούτων αὐτὴν ἐκεῖνος εἰσαγαγεῖν ἐσπούδαζε. 1, 25, 50.

Antioch before and after the sedition:

Οὐδὲν τῆς πόλεως τῆς ἡμετέρας σεμνότερον ἦν.
οὐδὲν γέγονε ἐλεεινότερον νῦν. 2, 34, 36.

The effect of the fasting of the Ninevites and the effect of the fasting of the Jews:

Ἐνήστευσαν οἱ Νινευῖται καὶ ἐπεσπάσαντο τὴν τοῦ Θεοῦ εὔνοιαν·
ἐνήστευσαν καὶ οἱ Ἰουδαῖοι καὶ πλέον οὐδὲν ἔπραξαν. 3, 51, 53.

The market place and the church after the sedition:

Κεκένωται μὲν ἡ ἀγορά,
ἡ δὲ ἐκκλησία πεπλήρωται
ἐκείνη τραγῳδίας ὑπόθεσις,
αὕτη χαρᾶς καὶ εὐφροσύνης πνευματικῆς
ἀφορμή. 4, 59, 30.

Frequency of Antithesis in the Homilies.[7]

Homily	Antithesis	Antithetical Parison	Perfect Antithetical Parison	Antithetical Chiastic Parison
1 (997)	6	2	3	1
2 (774)	12	6	5	1
3 (728)	10	2		1
4 (556)	4	12	4	1
5 (758)	8	8	3	
6 (628)	6	8	2	
7 (347)	4	2		
8 (290)	3	1		
9 (472)	7	1		
10 (482)	6			
11 (456)	5	2	1	
12 (535)	4	4	1	
13 (404)	2	2	1	
14 (587)	5	3		
15 (489)	5	7	5	
16 (555)	15	5	4	
17 (497)	10	3		
18 (464)	6	2		
19 (563)	3	1		
20 (766)	8	2		
21 (585)	3	2		
Total	132	75	29	4

[7] See footnote 1, Chapter 2.

A total of 240 examples of the figure of antithesis shows a strong liking on the part of Chrysostom for this device. It has been for him an emphatic means of impressing upon his hearers the truths, principles, or ideas he wished to convey. The antitheses embrace a variety of subjects, such as nature, Christian truths, Scripture, and every-day occurrences. Noteworthy are the contrasts drawn between the persons and events of Chrysostom's day and of those mentioned in the Old Testament. In many instances the antitheses are of considerable length; such antitheses show great artistic skill. Long antitheses may seem to a modern reader tiresome and monotonous, but to Chrysostom they were effective means of speech since they were very pleasing to the ear of his audience. The parallelism of structure used in the antitheses was natural to a disciple of the Second Sophistic.

Of the 240 examples of antithesis, 108 are combined with parison; 161 instances occur in the sermons of Basil.[8] Basil is restrained in his use of the figure. Chrysostom employs it much more frequently and elaborately.

e. *Chiasmus.*

Chiasmus is a figure in which the order of the first phrase or colon is reversed in the second phrase or colon. It is a device which offsets the regular monotony produced by parison, although it does not destroy entirely the parallelism of structure.

The following are representative examples of chiasmus in these homilies:

πάντες γὰρ τὴν χρῆσιν ἔχομεν,
τὴν δεσποτείαν δὲ οὐδείς. 2, 42, 48.
ὅτε οἱ υἱοί, κἂν εὐγενεῖς ὦσιν, ὦσι δὲ
ἀτελεῖς 11, 125, 62.
Τοῦτο δὲ καὶ παιδαγωγὸς πολλάκις πρὸς νέον,
καὶ πρὸς θεράπαιναν ἐποίησε δέσποινα. 14, 145, 27.
Οὐ μέγεθος πολεως, ἀλλὰ ψυχῆς ἀρετὴ
κόσμος ἐστὶ καὶ ἀσφάλεια. 17, 178, 4.
οὐκ ἂν ὁ Παῦλος παρῆνεσεν οὐδ' ἂν

[8] Campbell, p. 91.

συνεβούλευσεν ἄνθρωπος πνευματικῆς
ἀπολαύων σοφίας. 18, 181, 36.

Compare also: 5, 77, 46; 11, 120, 28; 12, 130, 56; 14, 151, 45; 19, 195, 33; 20, 210, 48.

Chiasmus often occurs in a more artificial way: three or more successive short cola where two have their elements arranged similarly and the third colon is chiastic with reference to these.

Examples:

διὰ τὸ τῆς στρατιᾶς πλῆθος A B
καὶ τὸ τῆς δυνάμεως μέγεθος A B
καὶ τὸ τάχος τῆς ἐφόδου· 19, 192, 32. B A

Compare also: 13, 140, 7; 16, 166, 41.

οὐκ ἀκοντίσας δόρυ A B
οὐδὲ βέλος ἀφείς, B A
οὐδὲ ξίφος γυμνώσας 17, 179, 31. B A

Compare also: 11, 125, 10; 19, 189, 9.

The following example is interesting by means of its complexity:

καὶ ποσότητα αὐτοῦ τοῦ φαρμάκου, A B
καὶ σώματος κρᾶσιν τὴν δεχομένην, B A
καὶ χώρας φύσιν, B A
καὶ ὥραν ἔτους, A B
καὶ δίαιταν κατάλληλον,
καὶ πολλὰ ἕτερα 3, 52, 2.

Frequency of Chiasmus in the Homilies.[9]

Homily	1	(997) 17	Homily	12	(535) 24
	2	(774) 17		13	(404) 11
	3	(728) 15		14	(587) 24
	4	(556) 17		15	(489) 8
	5	(758) 16		16	(555) 23
	6	(628) 8		17	(497) 14
	7	(347) 7		18	(464) 13
	8	(290) 4		19	(563) 11
	9	(472) 9		20	(766) 15
	10	(482) 3		21	(585) 12
	11	(456) 16			

[9] See footnote 1, Chapter 2.

A total of 284 examples of the figure of chiasmus marks a frequent use of it when we take into account its highly artificial character. Chrysostom's handling of the figure is skilful and involved. In most cases he uses it as a device for varying his style; in only a few instances is emphasis acquired by the inverted order of the elements in a second colon. In the sermons of Basil are found 190 examples of chiasmus,[10] thus making the ratio three to one in favor of Chrysostom.

Devices of parallelism especially appealed to the writers of the Fourth Century; in Chrysostom, a pupil trained in the school of these writers, there seems to be the same attraction for symmetrical structure. In the Homilies on the Statues, I found 1440 instances of parallelism, a large number when we consider that these twenty-one sermons amount to 220 half pages of text. In the sermons of Basil—563 half pages of text—occur 1407 examples.[11] In regard to the frequency of single homilies, Homily 20 contains 113 examples in 14 pages; Homily 5, 109 examples in 12 pages; in Basil the greatest frequency is a total of 74 examples in 10 pages;[12] the least frequency in Chrysostom is a total of 28 examples in 8 pages. On the score of both character of examples and the frequency of their occurrence Chrysostom's use of the Gorgianic figures is extensive; Basil's is restrained.

In parison occur two cola with symmetrical arrangement, but very frequently three or more cola are found; parison is varied by perfect parison. It is made more artistic by isocolon and homoioteleuton, thus giving a passage a true poetic form. Regular monotony is interrupted at times by chiastic arrangement. In antithesis Chrysostom shows strongly his Sophistic tendencies, although he does not sacrifice subject matter to outward form.

The frequency of devices of parallelism is seen briefly in the following table:

Parison in all its forms	612 instances
Perfect Parison	175
Chiasmus in all forms	340
Antithesis	240

[10] Campbell, p. 91. [11] Campbell, p. 94. [12] Campbell, p. 95.

CHAPTER IX.

The Metaphor.

The metaphor is a trope wherein a word is transferred from its literal meaning to a figurative sense. It is a device common to all periods of literature both in poetry and in prose. In the hands of the artist the metaphor is picturesque; it gives color and beauty to a passage. Through imagery an orator not only appeals to the emotions of his hearers but he makes more forceful and more intelligible to them his own ideas. For the Christian orator the metaphor was a powerful device because by it the abstract ideas of religion and theology were simplified and, as it were, made visible to the popular mind.

To the Sophistic rhetors, always seeking means and ways of display, the metaphor became another device to exhibit their fondness for the ornate and for the elaborate. With them the metaphor lost its simplicity and became complex and intricate. These rhetors extended the imagery of the figure to great length, often breaking off the imagery and then resuming it. Besides the prolonged metaphor, they used freely the redundant metaphor—the presentation of one idea by two or even more metaphors in succession. The imagery chiefly attributed to the Second Sophistic writers was based upon the athletic games, military science, the sea, and the hippodrome.

For the amount of material which the Homilies on the Statues cover, Chrysostom's range of imagery is extensive. His purpose in using metaphor is undoubtedly clarity, with pagan and Sophistic influence, unconscious perhaps, prevailing at times, especially in its development. The influence of the Old and New Testaments is perceptible in the choice of imagery.[1] This is only natural for a Christian orator who continually used Sacred Scripture both to prove and to illustrate his argument. In the examples quoted I have endeavored to show the salient features of the metaphor as employed by Chrysostom.

[1] No study has been made of Scriptural influence in this work.

Metaphors of one or two words: Chrysostom tries to make visible to his audience an abstract term by the use of a concrete word; again a concrete idea is expressed more forcibly by another concrete term.

"It is impossible for a soul distressed and enveloped by a cloud (*νέφει*) of despondency to listen to my words." 4, 59, 16.

"If there was so much kindness when the ulcer (*ἕλκος*) of iniquity broke out, much greater will it be after our repentance." 6, 84, 15.

"The adulterer restrained by no necessity falls through madness alone into the abyss (*βάραθρον*) of sin." 10, 118, 44.

"The flame (*φλόξ*) of luxury is lessened by these misfortunes." 6, 89, 53.

Occasions of sin are either snares or precipices. "Let us recognize the snares (*παγίδας*) and go away from them. Let us recognize the precipices (*κηρμονύς*) and not go near them." 15, 158, 44. Compare 1 Tim. 3, 7: "lest he fall into reproach and the snare of the devil", and also Psalm 68, 23: "Let their table become as a snare before them and a recompense and a stumbling block."

ἕλκος designates wrath: "Put away your wrath, remove the ulcer." 20, 200, 52.

In speaking of trials and freedom from trials, Chrysostom borrows his imagery from the sea: "When I consider the past storm (*χειμῶνα*) and present peace (*γαλήνην*), I continue to speak." 11, 119, 10. "How great is the calm we now enjoy." 13, 139, 39.

The word *τραγῳδία* is used to denote distressful scenes: "Perhaps the tragedy of what I have said has softened your hearts." 13, 139, 39.

The gradual change of the seasons is uniquely expressed as a dance: "We have said many things to you concerning the dance of the seasons" (*τοῦ χοροῦ τῶν ὡρῶν τοῦ ἔτους*). 10, 112, 37.

Chrysostom does not hesitate to use the same imagery for ideas most contrary to each other in meaning. In Hom. 10, 117, 46, he says, "Let us refresh your ears by leading you to the sweet fountain (*πηγήν*) of Sacred Scripture." In Hom. 17, 176, 2, he asks, "What deed annoying to you has the Emperor done? Is it that he has closed the theatre, that he has forbidden entrance to the hippodrome, that he has closed and stopped up these fountains (*πηγάς*) of iniquity?"

In speaking of the temptations of Job, Chrysostom says, "The just man scorned the darts (*βελῶν*) of the devil." 4, 62, 44. This metaphor recalls Saint Paul's words, "the fiery darts of the most wicked one." Ephesians, 6, 16.

The imagery of a restive horse is given to man's unrestrained appetite: "Let us avoid excess on both sides, let us take care of the body, and let us check its bounds (*σκιρτήματα*)." 1, 22, 12.

Resentment is a savage monster: "What pardon shall we have if we willingly surrender ourselves to such a savage monster (*πονηρῷ θηρίῳ*)?" 20, 198, 47.

Chrysostom becomes poetical when he denotes frequency of oaths by snowflakes (*νιφάδας*). "Let us rival one another in lessening the snowfall of oaths." 4, 68, 23.

Compare *τῶν λίθων τὰς νιφάδας*, 50, 647, 50; *μυρίας νιφάδας πειρασμῶν*. 50, 475, 59.[2]

Redundant metaphor:

In speaking of Saint Timothy's youth and how he chastised his body, Chrysostom says, "Youth is a pyre taking hold of everything near it, easily and quickly kindled. Therefore Timothy took care to smother it on all sides and tried to lessen the flame in every way. The steed that was restive and uneasy he mastered with great energy, until he had checked his restlessness, until he had made him docile and had given him, completely tamed, into the hands of a charioteer." 1, 21, 19.

"A great possession is poverty for those who bear it courageously; it is a treasure safe from violence, the strongest staff, a possession which cannot be lost, a dwelling free from intrigue." 2, 45, 43.

"What is death? It is the casting off of a garment. The body, just as a garment, surrounds the soul; we shall put aside this body for a short time by death and we shall receive it again more glorious. What is death? It is a lasting journey and a sleep longer than usual." 5, 73, 52.

"Since the bridle has been removed and the cloud has passed, there is fear lest we fall into listlessness, lest we become relaxed

[2] Ameringer, p. 58.

by this calm, and lest it be said of us: 'When he slew them, then they sought him: and then they returned and came to him early in the morning.'" Psalm 77, 34. 17, 171, 43.

For similar examples of redundant metaphor, compare: 1, 32, 22; 2, 42, 25; 3, 55, 31; 4, 65, 1; 14, 146, 39.

The following metaphors illustrate a change of imagery within the same passage:

"Picture to yourselves that wrestler and imagine you see the dunghill and Job sitting upon it. That golden statue set with precious stones! I am not able to describe it. I cannot find material sufficiently rich with which to compare that body stained with blood. The nature of that flesh far exceeded the costliest material, and his wounds were more brilliant than the rays of the sun. These illumine the eyes of the body and those enlighten the eyes of the intellect; at once they blinded the devil." 5, 69, 31.

"You have seen the benefit of suffering? His body was beautiful and sound before, but it became more honored when pierced by those wounds. Wool is beautiful before it is dyed but when it becomes purple it has an indescribable beauty and charm. If Job had not been stripped of everything, we should not have recognized the good condition of the victor. If his body had not been pierced with ulcers, the rays from within would not have shone forth." 5, 70, 26.

"Since we did not scatter the seeds in vain and you, as I exhorted, hunted for your absent brothers, so now let us show our gratitude." 10, 112, 22.

"He considers that he and all who are proud will suffer later and that all present things, whether pleasant or painful, are transitory; he will return home free from anxiety and envy and with a soul light and winged. Henceforth, he will become to all men meeker, kinder, more gentle, and more loving, because fear of the future has entered his soul and cut away all the thorns." 15, 156, 1.

"Are you able to praise or commend anyone? I open my ears that I may receive the balm. If you intend to speak evil of anyone, I close the entrance to your words. I am not able to receive dung and dirt." 3, 54, 29.

Personification is the strongest form of metaphor. It consists in

attributing life to inanimate objects. The only examples occurring in the Homilies on the Statues are:

"O hills, utter your lamentations, O mountains, weep. Let us invite all creation to sympathize with us in our misfortunes." 2, 36, 46.

"Nothing is more slippery than wealth, to-day it is with you and to-morrow it is against you. It arms the eyes of the envious everywhere. It is an enemy in your home, a foe dwelling with you." 2, 41, 33.

"Let not only the mouth fast, but also the eye, the ear, the feet, the hands, and all the parts of the body. Let the hands fast by abstaining from plunder and robbery. Let the feet fast by not running to the lawless theatre. Let the eyes fast by learning not to yield to beautiful faces and not to be busy with strange beauties. . . . Let the mouth fast from shameful words and railing." 3, 53, 35.

"Consider the wisdom of God. He did not permit the sea to remain quiet and calm lest you might think that this was the arrangement of nature alone. The sea, however, within its limits shouts, is furious, peals forth sounds, and raises its waves to an untold height." 9, 109, 6.

An ecphrasis of the sun, 10, 116, 30, contains slight personification: "the sun running without interruption the whole day is hindered by no obstacle in his race."

"Lately I begged each of you to take and bear home the head of John the Baptist, just cut and dripping with warm blood. I begged you to believe that you saw it before your eyes, speaking thus, 'Hate the oath, my murderer.'" 14, 144, 24.

"The trees luxuriant with foliage and fruit cry out by their very appearance that benefit came to them through winter." 18, 180, 45.

In speaking of the ancient site of the cities of Sodom and Gomorrha, Chrysostom says, "The very appearance of the land exhorts more forcibly than any voice, crying out, as it were, and saying to all generations, 'Do not dare the crimes of Sodom lest you suffer the punishment of Sodom.'" 19, 191, 34.

These examples show to some extent the range of Chrysostom's imagery. In the following examples the chief sources from which Chrysostom borrowed his imagery are indicated:

Metaphors based upon athletic games:

Metaphors borrowed from the games, especially wrestling and boxing, are of the most frequent occurrence in these homilies. Chrysostom knew his audience, and what could be more natural than to make use of their favourite sport to impress and drive home a point. The Christian, who fights temptation and Satan and wins eternal reward, can be pictured in no more powerful way than as a wrestler who wins the crown of victory. Chrysostom refers to running very little and not at all to javelin and discus throwing.

"No one who wishes to box (πυκτεύειν) expects to bear away the palm (στέφανον) without wounds. O beloved, may you who have undertaken to wage a complete combat (παγκρατιάζειν) with the devil, not pursue a life free from trial and full of luxury." 1, 31, 44.

"Let us learn the laws of fasting that we may not run heedlessly, lest we beat the air and lest while boxing we fight shadows" (σκιαμαχῶμεν πυκτεύοντες). 3, 51, 57. Compare Plato, Apology, 181.

"Do you wish to know why the present life is an advantage? It is the foundation and starting point of the life to come; it is the wrestling-school and arena for the crowns of victory to be received there." 6, 86, 10.

For the crown as the reward of life, compare: 1 Cor. 9, 25; 2 Tim. 2, 5; 1 Peter 5, 4.

"Man knows that death is a release from trials and a race to the crowns and prizes awaiting those who have contended in holiness and virtue." 18, 183, 41.

Job is called "wrestler" in 5, 69, 31; the Three Children of Babylon are wrestlers in 6, 88, 33. God is designated as President of the contest (ἀγωνοθέτην). 6, 88, 48.

Compare also: 5, 69, 50; 14, 153, 8; 16, 164, 15.

Metaphors based upon the sea and storms:

Next to athletic games Chrysostom borrows his imagery from the sea. The sea in all its phases seems to attract him.

"When the devil sees the cargo of virtue and that there is much wealth, he hastens to make the shipwreck more terrible." 1, 20, 58.

In speaking of Job's endurance, Chrysostom says, "The floods came, the messengers of his misfortunes, who approached frequently, one after another. One announced the loss of his goats,

another of his camels, and a third the loss of his children. The winds blew—the bitter words of his wife, 'Dost thou still continue in thy simplicity: bless God and die.'" Job. 2, 9. 4, 62, 11.

"When the devil hoped to see the ship submerged, God gave a perfect calm." 12, 127, 51.

"God in a short time rescued from shipwreck a whole city and a great multitude of men who were about to be thrown into the sea, to be overcome by the waves, and to be destroyed utterly. Let us be grateful that He has not only calmed the tempest but has permitted it. Let us be grateful that He has not only saved us from shipwreck but that He has permitted us to fall into so great a trial and to undergo such peril." 17, 171, 20.

Theodosius addresses Flavian: "If they see the pilot, they will forget the storm that has passed and they will blot from their minds the remembrance of these sorrows." 21, 220, 10.

A prolonged metaphor which might be considered an allegory:

"You see how this body when the soul has left it wastes away, withers, and perishes, and each of the elements of it returns to its own place? This would happen to the universe if the Power always piloting it deprived it of His providence. If a ship does not sail without a pilot but is easily overwhelmed by the waves, how can this universe exist for so long a time deprived of a Pilot? To be brief, suppose that this world is a ship, that the earth is placed underneath as a keel, that the heavens are the sails, men the passengers, and the sea the abyss enveloping everything. How is it that there has been no shipwreck for so long? Permit the ship to sail one day without pilot and sailors and you will see it immediately overwhelmed. The world has suffered no such thing although it has existed for more than five thousand years." 10, 114, 7.

For similar metaphors, compare: 2, 37, 31; 14, 144, 34; 15, 153, 33; 18, 183, 28.

Metaphors based upon military science:

Gratitude is called ὅπλον and vice μηχανή: "We have one most powerful weapon which is enough to ward off such engines—gratitude to God for all things." 1, 31, 15.

Compare: ὅπλα δικαιοσύνης, ἀλλὰ μὴ ὅπλα ἁμαρτίας, 4, 66, 57; also, πενία γὰρ καὶ πλοῦτος ὅπλα ἐστὶ πρὸς ἀρετὴν ἑκάτερα φέροντα, ἂν ἐθέλωμεν,

15, 158, 20. Compare Saint Paul's words: . . . ὅπλα ἀδικίας . . . ὅπλα δικαιοσύνης, Rom. 6, 13.

"He (Flavian) has the breastplate of justice, the girdle of truth, and sandals of greater dignity—the sandals of the Gospel of peace. He has a knife not of steel but of the Holy Spirit. He has a crown upon his head. His panoply is more brilliant, his weapons more honorable; his frankness is greater and his strength more powerful." 3, 50, 32. In this passage Flavian is contrasted with the Emperor Theodosius. The metaphor recalls Saint Paul's words, Ephes. 6, 14-17.

Metaphors based on the hippodrome:

Metaphors of the hippodrome are exceptionally rare in these Homilies. In Hom. 1, 21, 19, Timothy's youth is a restive steed (see page 85). In speaking of the joy of the inhabitants of Antioch when they celebrated the Feast of the Holy Martyrs, Chrysostom says, "You have rejoiced in true rejoicings" (ἐσκιρτήσατε τὰ καλὰ σκιρτήματα). 19, 187, 41. In Saint Luke's Gospel (6, 23) we find: "Be glad in that day and rejoice" (χαίρετε . . . καὶ σκιρτήσατε).

"Thence it is clear that an invisible power bridles the elements of the universe and the will of God becomes a chain for them." 10, 113, 1.

"Let the infidels learn that the fear of Our Lord Jesus Christ is able to bridle all authority." 6, 84, 54.

Metaphors based on the harvest:

A prolonged metaphor: "Let us not rejoice that we have kept the full time of fasting; this is not great. Let us rejoice that we have passed it in good works in order that when the fast is over the fruit (καρπός) of it may shine forth. The profit of winter is shown especially when winter has passed. The flourishing crops and the trees luxuriant with foliage and fruit cry out by their very appearance that benefit has come to them from the winter. Let this happen to us. We have enjoyed frequent storms in winter by listening to many instructions during the season of fasting. We have received the spiritual seeds and have cut away the thorns of luxury. Let us retain and guard carefully what we have heard in order that when the fasting is over the harvest may abound. From the good result which we have reaped from fasting let us remember the fast itself." 18, 179, 49.

Chrysostom says to those who have corrected the habit of swearing, "By inquiring we learned these things and we gave thanks to God that we did not sow upon rocks, that we did not scatter the seed among thorns, and that we did not need much time and delay to reap the harvest." 9, 103, 27. This metaphor resembles the Parable of the Sower, Matt. 13, 5-7; Mark 4, 5-7; Luke 8, 6-7. The remaining metaphors based on the harvest are simple as the imagery lies chiefly in the transferred meaning of *καρπός* and *καρπόω*: *τὸν καρπὸν τῆς δικαιοσύνης*, 1, 29, 22; *μετὰ χρηστῆς ἐλπίδος καρπωσόμεθα*, 3, 60, 4. This use shows traces of the trope occurring in Rom. 15, 28; Gal. 5, 22, Ephes. 5, 9.

Chrysostom refers to source or beginning by *ῥίζα*: *ὃ τῆς εἰδωλολατρείας τὴν ἀρχὴν καὶ τὴν ῥίζαν εἰσήγαγε*, 1, 25, 55; *αἱ ῥίζαι τῆς πονηρίας*, 17, 176, 6.

Compare 1 Tim. 6, 10; Wisdom 15, 3; Ecclus. 1, 6.

Metaphors based on slavery:

"Wealth is a runaway slave, a thankless servant, and if you bind him with a thousand chains he runs away dragging those very chains after him. Those who possess him often enclose him with barred gates, placing servants around as guards. He has persuaded these servants; he has fled with these guards, dragging along his keepers as a chain, thus making the custody useless." 2, 39, 35. The metaphors based on slavery are similar as the imagery is expressed by the verb *δουλεύω* or more frequently by the noun *δεσμός*: *ὅτι πᾶσα ἡ κτίσις φθορᾷ δουλεύει νῦν*, 10, 117, 50. In speaking of Flavian, Chrysostom says, "'He has not considered his sister, his old age and infirmities, the difficulties of this season of the year and of travelling; he has placed your safety before everything and has broken all these bonds" (*δεσμά*). 3, 47, 22.

Metaphors based on the stage:

"Little children are scared of the mask but they do not fear the fire. If by chance they are taken near a lighted candle, they heedlessly stretch out their hands to the flame of the candle. The mask that is contemptible frightens them and they do not fear the fire which is truly fearful. So we fear death which is a mask to be despised, but we do not fear sin which is truly fearful and like fire eats the conscience." 5, 73, 40. In Hom. 17, 175, 34, Chrysostom calls the works and deeds of the pagan philosophers "a fable,

a play, and acting." Rather simple and yet unique is, "The church will show to you a full chorus of brethren." 4, 59, 36. τραγῳδία is poetically used to express sorrow or pathos, as, "The market place is a cause of sadness" (τραγῳδίας). 4, 59, 31.

Compare 13, 139, 39.

Metaphors based on travelling:

The correcting of the habit of oaths is a journey—"journeying little by little we shall come to the summit of virtue." 4, 68, 39. "A house too large for use hinders the journey to Heaven." 2, 41, 28. In Hom. 7, 92, 30, death is a journey. Chrysostom shows his great appreciation of the value of Sacred Scripture in the metaphor: "For many, often one verse of Sacred Scripture is sufficient as a viaticum for the whole of life." 1, 18, 17.

Metaphors based on medicine or disease:

"Therefore we make these frequent appeals, preparing for you a discourse that is most varied, since it is likely that in such a city there are diseases of all kinds. It is our duty to cure not only one wound but many and different ones. Hence it is necessary that the medicine of instruction be varied." 14, 149, 39.

In a prosopopoiia the people of Nineveh are made to say, "We are the causes of the wound; let us apply the remedy." 5, 76, 61.

Metaphors based on fire:

The idea of fire is applied to trial and temptation: "When you are tempted, God wishes more to extinguish this fire." 4, 63, 26.

"When in the beginning this fuel of evils was kindled, I said it was not the time for instruction but for prayer." 17, 171, 35.

Metaphors based on animals:

"If we see an ass fall, we all stretch out our hands and hurry to raise him. Have we no care for our brethren who have fallen? The blasphemer is an ass; he is unable to bear the burden of his anger and he falls. Hasten to him and raise him by your words, by your deeds, kindness, and strength. Let the medicine be of various kinds." 1, 34, 17.

Chrysostom calls his flock "spiritual sheep", 3, 47, 37; such a trope resembles the Scriptural tropes in Matt. 15, 24; John 10, 11; Heb. 13, 20. In Hom. 3, 49, 39, Chrysostom says that Flavian will make the lion (Theodosius) a gentle lamb.

One metaphor is derived from the house. Chrysostom has been speaking of men who spend all their efforts upon earthly houses and "abandon the interior life, neglecting the soul which becomes, as it were, a house empty, damp, and full of cobwebs. 2, 42, 14.

Metaphors based upon gold and metallic ore:

Job's fortitude is "tried gold; try it as you wish, test it as you wish, and you will find no dross in it." 1, 27, 22. In this imagery there is a reminiscence of 1 Pet. 1, 7; Apoc. 3, 18; Prov. 27, 21.

In speaking of the care with which the reading of Holy Scripture should be followed, Chrysostom says, "Let us not listen carelessly since those who roast the metallic ore, when they throw it into the furnace, do not collect only the masses of gold but gather with much care the little pieces. When we take and roast the gold of the apostolic mines, we do not cast it into the furnace but we place it in your souls, not by making a material flame but by kindling a spiritual fire. Let us gather the small pieces." 1, 17, 55.

Frequency of Metaphor in the Homilies.

(The table includes only the sources of imagery which are of the most frequent occurrence.)

Homily	No. of Metaphors	Redundant Metaphors	Prolonged Metaphors	Athletic Games	Sea	Military Science	Hippodrome	Harvest	Medicine, Disease	Personification
1 (997)	32	2	3	7	2	4	2	4		
2 (774)	30	2	1	4	4	2	1	2	1	2
3 (728)	22	1	1	4	2	3		2	1	1
4 (556)	27	2	3	4	2	6		1		
5 (758)	15	2	2	5	1	1			3	
6 (628)	21	1	2	8	1	1	1		2	
7 (347)	4	1			1					
8 (290)	8	1	2						2	
9 (472)	4			1				1		1
10 (482)	16	1			1		1	1		1
11 (456)	3				2					
12 (535)	6				5					
13 (404)	2				1					
14 (587)	16	1		1	2				2	1
15 (489)	9	1			1	2	1		1	
16 (555)	6			2	1			1		
17 (497)	11	1	1		4		1			
18 (464)	8			2	2			3		1
19 (563)	5			1			1			1
20 (766)	11			1	1				1	
21 (585)	16			4	4	1	2		1	
Total	272	16	15	44	37	20	10	15	14	8

The most significant images found in these homilies are: athletic games (44), sea (37), military science (19), harvest (15), medicine and disease (14), fire (11), hippodrome (10), stage (10), slavery (8), root, tree (7), animals (5), birds (5), hunting (5), journey (5), money (4), gold (3), fountain (3), tax (2), garment (2), statues (2), metallic ore (1), musical instruments (1), pearl (1), staff (1), commerce (1), sun (1), house (1), snowflakes (1), travail (1), balm (1).

Chrysostom's use of the metaphor is typical of the period to which he belonged, although he is more moderate in the frequency of its use than is usual with his contemporaries. He does not employ frequently the redundant and prolonged metaphor (16 and 15 times respectively), but the examples which occur show that such types are familiar to him. His purpose in using metaphor is to make ideas clearer to his audience, but occasionally clarity is overshadowed in the detailed development of the metaphor. The images attributed to Fourth Century rhetors—athletic games, military science, the sea, and the hippodrome—occur the most often. These metaphors of pagan character Chrysostom has adapted skilfully to his Christian ideas. He is noticeably reserved in the metaphors borrowed from the hippodrome, contenting himself chiefly with the images of the "bridle and curb."

The field of imagery in the metaphors used by Chrysostom is extensive. In a total of 272 metaphors, there are 40 distinct images. These images bring before his hearers for the most part clear pictures; yet at times they are overdrawn, overbold, and inartistic, at least to our Western taste. According to the canons of his own day, however, these exaggerations were occasions for admiration.

A comparison between Chrysostom and Basil can hardly be made with justice. The standard of selecting and judging a type of metaphor may vary. Throughout this study it has been found that Basil is restrained in comparison with Chrysostom; yet Campbell [3] cites 1069 instances of metaphor in the sermons of Basil as against my 272 examples in the Homilies on the Statues. Such a difference is without doubt due to the different methods of selection employed. It is evident, however, that Chrysostom in general develops this figure somewhat more elaborately than does Basil.

[3] Page 108.

CHAPTER X.

The Comparison.

The comparison and metaphor are tropes which resemble each other closely; the purpose of both is to make an idea clear by a familiar picture. Metaphor omits the sign of comparison. For both figures Chrysostom has borrowed his images from the same sources. The Sophistic images, as athletic games, the sea, military science, and the hippodrome offer material to him.

Chrysostom, however, shows his Sophistic training in the handling of the figure. At times he has extended the comparison to an unexpected length. He employs the mixed comparison—the occurrence of more than one image in a passage. He seems to delight in heaping up comparisons and then developing each one in an intricate and elaborate manner.

In my study of comparisons I have considered comparison in reference to the sources from which it is derived. The examples chosen show clearly the varied nature of the sources. Examples of the long and mixed comparisons illustrate Chrysostom's method of development.

Athletic Games.

A long comparison:

"Just as in public contests the wrestlers who are in full strength and health do not appear so when they are wrapt in a garment wet through with oil, but when casting it off they advance naked to the arena (σκάμματα), then especially they amaze the spectators by the admirable proportion of their bodies because nothing conceals it; so it was with Job; when he was surrounded with wealth, it was unknown to many the man he was. When he, as a wrestler who has cast off his cloak, threw away his wealth and came naked to the struggles of virtue, he, thus unclothed, astonished the spectators so that the theatre of angels shouted aloud at the fortitude of his soul and applauded him the victor (στεφανίτην). As I said, he was not so conspicuous to men when surrounded with wealth as when casting it away as a garment, he stood naked, as it were, in

the theatre of the world and all men were amazed at the strength of his soul. This was shown not by his loss of wealth but by his wrestling (πάλης) and by his patience in sickness. . . . 'I am proud of this wrestler', God says, 'I do not prevent you (devil) from imposing whatever attacks (παλαίσματα) you wish.' Just as efficient wrestlers relying on their skill and the strength of their bodies do not often seize their antagonists upright and also scorn an equal advantage, but permit their opponents to seize them by the middle that they may have a more glorious victory; so God granted the devil to seize the Saint by the middle in order that Job when he was victorious after so great a disadvantage and when he had stretched the devil on the ground might gain a more glorious crown." 1, 26, 46. Chrysostom speaks of Job's patience and resistance in time of temptation as a "wrestling" (πάλης).

Compare Saint Paul, Ephesians 6, 12.

"Just as the one boxing with a shadow and beating the air will be able to strike no one, so he who is at war with the just man is fighting a shadow and is wasting his strength and will be able to inflict no blow on his adversary." 5, 74, 18.

Compare St. Paul's words: "I so fight, not as one beating the air." 1 Cor. 9, 26.

"Just as there is no gain for runners to have finished a course of many stades if they do not reach the goal; so there will be no gain for us from the many labors and privations of fasting if we are not able to approach the Sacred Table with a pure conscience." 20, 197, 18.

Compare: Gal. 2, 2; Philip. 2, 16.

The Sea.

Chrysostom is recalling to his audience the sufferings of Antioch. In this passage he refers to those who were witnesses of the punishments of their friends. "Just as those, who from the land are beholding a shipwreck, are not able to approach, to stretch out their hands to those in need of aid, since they are held back by the waves, although from the land they with tears extend their hands to God and beg Him to aid the drowning; so we silently and mentally called upon God, asking Him to stretch out His hand to

those who were led to the tribunal as to a sea of waves. We begged Him not to permit the ship to be capsized and the verdict of the judges to cause utter shipwreck." 13, 137, 14.

"Do you not see the pilots? When the sea is raging, when the clouds are rushing together, when the thunder claps are breaking, when all the passengers upon the boat are frightened, they are sitting at the helm, without noise and confusion, heeding their art and wondering how they will meet the coming storm. So imitate these, seizing the sacred anchor, hope in God. Be unshaken and unmoved." 16, 163, 7.

"Just as a little spark falling upon the vast sea quickly disappears, so whatever events happen to a man fearing God are lost and destroyed as if falling upon a boundless ocean of joy." 18, 183, 10.

Compare also the comparisons: 13, 137, 58; 18, 182, 47; 21, 213, 3.

Military Science.

"Many when they are about to fast, just as if the stomach were about to undergo a long siege, indulge beforehand in gluttony and drunkenness; then freed as it were from famine and the strict imprisonment of fasting, they run with impropriety to the tables as if eager to lose through their excessive gluttony the aid they received from fasting." 15, 153, 18.

Chrysostom speaks of the monks who left their solitude to intercede for the people of Antioch: "Just as valiant warriors, appearing in the ranks and shouting, put their opponents to flight, even before they engage with them; so these monks in one day came down from the mountains, spoke for you, freed you from your misfortunes, and then returned to their own dwellings." 17, 174, 30.

Hippodrome.

The inhabitants of Antioch before the sedition were "just like a steed manageable and tame, always submissive to the hands of the rulers." 2, 34, 39.

"In the case of the universe nothing of this kind has happened but each element remains fixed by the will of the Creator, as if by a bridle and chain, and keeps within its own boundaries." 9, 109, 32.

"Just as a curb the weight of sadness checks my tongue." 2, 34, 50.

Aspects of Nature.

Sacred Scripture is likened to a meadow:

"Just as in a meadow, I see in the reading of Scripture many and varied flowers, many roses, many violets, and lilies in not less abundance. Everywhere the different fruits of the Holy Spirit are scattered and there is much fragrance. Nay, the reading of Sacred Scripture is not a meadow but a Paradise. The flowers have not only mere fragrance but a fruit able to nourish the soul." 1, 17, 20.

"Just as the blasts of the winds rushing upon and swaying strong trees do not uproot them but render them more stable and stronger because of these attacks; so the attacks of temptation and of trials do not upset the spiritual soul living in holiness but stimulate it to a greater forbearance. Thus they made blessed Job more illustrious and more revered." 4, 62, 26.

"Just as it is impossible to bind and enclose a sunbeam in a house, so it is impossible to confine the word of preaching." 16, 169, 32.

Chrysostom is praising the wonders of creation. In this comparison, he uses as his source a Scriptural text and develops it into a short ecphrasis: "Thus David speaks about the sun: 'He as a bridegroom coming out of his bridechamber, hath rejoiced as a giant to run his way.' Psalm 18, 6. You see how he shows the beauty and the greatness of the sun? Just as a bridegroom appearing from the bridal chamber, the sun sends forth its rays from the east, adorning the sky as it were with a saffron-colored veil and making the clouds like roses. He running without interruption the whole day is hindered by no obstacle in his race." 10, 116, 22.

Animals.

"Just as a bullock tied to a bull Timothy drew the yoke with him wherever he went." 1, 20, 17.

In Homily 8, 99, 33, the just man is compared with a lion. The monks living near Antioch, when they interceded for the people stood before the judges as lions. 17, 174, 26.

For the lion typical of a hero or deliverer, compare Apoc. 5, 5; compare also, Proverbs 28, 1.

Birds.

"Let us be convinced and let us always consider that just as there is no benefit to a bird caught in a snare from wings which in vain and to no purpose he flaps, so there is no benefit from your reasonings if you are enslaved by some inordinate desire; in whatever way you struggle, you are caught. Wings are given to birds to fly from snares. The power of thinking is given to man to avoid sin." 15, 157, 33.

"Often a wife, often children, often friends, often neighbors have become snares to the heedless. And some one may ask why are there snares; in order that we may not fly downwards but that we may seek the things above. For just as birds, as long as they cut the upper air are not caught quickly, so you, as long as you seek the things above, will not be caught easily by any snare or other device. The devil is a bird catcher. Keep beyond the reach of his arrows." 15, 157, 8.

The dancers "used the limbs of their bodies as wings." 19, 195, 55.

The following comparison is in an ecphrasis of the sad condition of Antioch: "Just as a mother bird when she finds the nest robbed is not able to free the little birds that have been captured, but shows her grief by flying around the hands of the fowler; so those women acted when their children were seized from their homes and enclosed within the Tribunal as in a net and snare. They were not able to enter and free those who were captured but by grovelling on the ground near the doors, by groans and moans, and by trying to come nearer to those who had seized their children, they showed their grief." 13, 138, 34.

Bees.

"Learn from the ant to be active and learn from the bee beauty, activity, and charity. The bee does not work so much for itself as for us and it toils daily. This should be characteristic of the Christian not to work for himself but for others. Just as the bee flies about the meadows in order to make ready food for others, so do you act, O man. If you collect money, spend it upon others; if

you possess words of instruction do not bury them, but give to those who are in want. If you have some other advantage, become useful to those who need to enjoy the benefit of your labors." 12, 129, 39.

Medicine.

"Just as if you enter a surgery and see many instruments, you wonder at the variety of the tools, although you are ignorant of their use; so act in regard to creation. If you see many animals, plants, herbs, and other things whose use you do not know, admire, however, the variety of these. Show amazement at the excellent workmanship of God because He has neither made all things known to you nor all things unknown." 12, 130, 49.

"Just as for those who are sick if they do not obey discipline all the time there is no benefit from three or four days of regularity; so sinners if they are not careful all the time will gain no advantage by correcting themselves for only two or three days." 3, 57, 37.

Garment.

"Although a garment of gold is always beautiful and conspicuous, yet it seems more beautiful when worn on the body; so the commandments of God are beautiful and praiseworthy but they are more beautiful when kept." 5, 81, 1.

House.

"Therefore God has made for the brain a covering of many bones and just as anyone building a house puts on the upper part a roof and tiles, so God has put bones upon the head and has caused hair to grow so that it serves as a cap for the head." 11, 124, 3.

"What beams are in a house, this the rulers are in a city. Just as if you take away the beams, the walls loosening fall of their own accord; so if you take away the rulers from a city and the fear of them, houses, cities, and nations fall into ruin, since there is no one to check and restrain them and to urge them to be quiet through fear of punishment." 6, 82, 27.

Comparisons drawn from miscellaneous sources:

The images of the comparisons which follow are homely and rather unexpected. They are forceful but not poetic and artistic.

"Just as one is able to illuminate a whole house with ten lamps when lighted, so it is in regard to spiritual works. If ten men are found acting justly, we shall give to the whole city a great light which will bear to us safety." 6, 91, 14.

"Just as the man who only rubs rusted vessels with water, although he spends much time, will not take away the stain, but if he puts them into a furnace, in a moment's time he will make them brighter than new vessels; so the soul stained by the rust of sin, if it cleanses itself slightly and repents only day by day, advances in no way; but if the soul casts itself into the furnace, that is the fear of God, it will be purified in the briefest time." 20, 209, 41.

"Just as those who twist skeins, if they have some one to hold the end, easily do the twisting; but if they have no one, they cannot begin; in the same way the devil twists the skeins of our sins; if he does not get a beginning from our tongues, he cannot undertake the work." 14, 146, 23.

"Just as when the trees of a thick forest of oaks are cut down or when a head has many bald spots, the sight is dismal; so is the appearance of our city when deprived of men." 2, 36, 12.

"Put on a sandal too large for your foot; you will not endure it. It hinders you in your walking. In the same way a house too large for one's use hinders the journey to Heaven." 2, 41, 26.

"Our city is now like a woman beautiful, noble, and modest." 17, 178, 16.

"Just as children pulling with all their strength a long and rotten rope in opposite directions fall on the ground if the rope breaks, and some hurt their heads and others a different part of the body; so these persons who swear to do things diametrically opposed, when the oath has been broken by necessity fall into the abyss of perjury—some by swearing falsely and others by giving a cause for perjury." 14, 145, 37.

Mixed Comparisons:

The following examples illustrate the extent to which a comparison may be developed. Such comparisons surely indicate an orator's skill and at the same time are a strong index of Sophistic influence.

"For the goldsmith does not take the gold from the furnace

until he sees that it is well purified; so God does not take away the cloud until He sees that we have repented entirely. He who has permitted temptation knows the time for release from temptation. Just as the harpist does not stretch the string lest he break it, and he does not loosen it too much lest he marr the unison of sound; so God acts. He places our soul neither in continual peace nor in great tribulation but bestows both upon us according to His Will. He does not permit us to enjoy uninterrupted peace lest we become listless in His service. He again does not permit us to be in constant trial lest we become discouraged and despair." 4, 63, 8.

"Just as when winter is over and the summer is approaching, the sailor drags his ships to the sea, the soldier polishes his arms and prepares his horses for battle, the farmer sharpens his scythe, the traveller courageously takes a long journey, and the athlete strips and bares himself; so, when the fast appears as a spiritual summer, let us as soldiers polish our weapons, as farmers sharpen the scythes. As pilots let us range our thoughts against the waves of inordinate desires; as travellers let us take a journey to Heaven; and as athletes let us strip for the contest. The believer is a farmer, a pilot, a soldier, an athlete, a traveller. Paul therefore says: 'For our wrestling is not against flesh and blood: but against principalities and powers, against the rulers of the world of this darkness, against the spirits of wickedness in the high places.' Ephesians 6, 12. You have seen the athlete? You have seen the soldier? If you are a wrestler you must go naked to the contest. If you are a soldier you must stand well armed in the battle. How is it possible to be at the same time naked and not naked, clothed and not clothed? How? I shall tell you. Lay aside worldly affairs and you become a wrestler. Put on spiritual arms and you become a soldier. Strip yourself of worldly cares; this is the time for combat. Put on your spiritual arms, for we must engage in a fierce war against the demons. It is necessary that we should be naked so as to give no grip to the devil wrestling with us, and that we should be armed completely so as to receive no dangerous wounds. Cultivate your soul, cut away the thorns, sow the word of piety, plant and nourish with care the beautiful flowers of spiritual wisdom, and you become a farmer. Paul will say to you: 'The husbandman, that laboreth, must first partake of

the fruits.' 2 Tim. 2, 6. He, too, practised this art because writing to the Corinthians he said: 'I have planted, Apollo watered, but God gave the increase.' 1 Cor. 3, 6. Sharpen your scythe, which you have blunted by gluttony; sharpen it by fasting. Seize the way which leads to Heaven, straight and narrow as it is, but go on. How will you be able to seize it and go on? Mortify and subject your body; corpulence from gluttony is a great hindrance where the road is narrow. Check the waves of irregular desires; repel the tempest of wicked thoughts; save the ship; show much skill and you become a pilot." 3, 50, 48.

"Just as a worm is brought forth from the wood and eats the wood, and as a moth eats the wool from which it had its beginning, so grief and death come from sin and devour sin." 5, 75, 27.

"Just as very many return from a meadow bearing in their hands a rose or a violet or some other flower which they plucked; as others in leaving a garden take branches of trees with fruit upon them; others again carry away from the rich banquets bits of food for the servants; so do you, when returning home, take to your wife, children, and slaves the advice which you have received. This exhortation is more useful than a meadow, a garden, or a table. These roses never wither, these fruits always last, and these dainties never spoil." 6, 90, 46.

"Just as the merchant pays no attention to labor from navigation, since he is encouraged by the hope of cargo; just as the boxer bravely bears the wounds on his head because he looks upon the crown; so we gazing earnestly upon Heaven and the joys in Heaven shall bear courageously whatever evils come, because we are strengthened by the hope of future glory." 16, 169, 1.

"Just as bees buzzing about the hive, the inhabitants of Antioch used to gather daily about the market place. All cities used to deem us happy because of our numbers. Behold! the hive is empty! As smoke drove away those bees, so fear has driven away these swarms of bees. Nay, what the Prophet grief-stricken said about Jerusalem, we shall say now about Antioch: 'When you shall be as an oak with leaves falling off, and as a garden without water.' Isaias 1, 30. Just as a garden when there is no irrigation shows its trees without foliage and without fruit, so now is our city.

Since aid from above has forsaken her, she stands desolate and abandoned by all her inhabitants." 2, 35, 1.

For similar examples of the mixed comparison, compare: 5, 79, 45; 9, 103, 5; 6, 85, 37; 19, 196, 21.

Frequency of Comparison in the Homilies.

(The table includes only the sources of imagery which are especially characteristic of the Second Sophistic.)

Homily	No. of Comparisons	Mixed Comparisons	Long Comparisons	Games	Sea	Military Science	Hippodrome
1 (997)	9	1	2	1			3
2 (774)	15	1	4			1	
3 (728)	10	1	2	1	2	1	
4 (556)	9		3		1		
5 (758)	11	2	1	1		1	
6 (628)	9	3	3	2	2		
7 (347)	6	2	1				
8 (290)	4					1	
9 (472)	8	3		1	1		1
10 (482)	1						
11 (456)	9		1		1		
12 (535)	8		1		1		
13 (404)	8	1	2		3		
14 (587)	4	1	2				
15 (489)	7		2			2	
16 (555)	9	1	3		1		
17 (497)	7		1			1	
18 (464)	3				2		
19 (563)	6	1			1		
20 (766)	3		1	1			
21 (585)	1	1			1	1	
Total	147	18	29	7	16	8	4

The most significant images from which the comparisons are derived are: sea (16), medicine or disease (9), military science (8), games (7), birds (7), sower (6), trees (5), slavery (4), house (4), hippodrome (4), bees (3), garment (3), hunting (3), animals (3), sun (2), thieves (2), travail (1), shoe (1), pearl (1), commerce (1), lamps (1), journey (1), music (1), poison (1), water-carriers (1), statue (1), knife (1).

Chrysostom is very Sophistic in his use of comparison, in regard to its imagery and especially in its development. The range of his

imagery is extensive, but he borrows most frequently from Sophistic sources—athletic games, sea, and war; his comparisons based on the hippodrome, a favourite with the Sophists, are rare. The Sophistic tendency is most evident in the long and mixed comparisons. The length of these comparisons truly indicates on Chrysostom's part a rhetorical purpose. His original intention of clarity becomes here secondary to elaborate display. The mixed comparison quoted on page 102, is an excellent example of his conscious effort to effect a more ornate style. Five images occur in the comparison and three are Sophistic—the wrestler, pilot, and soldier. Chrysostom is not content with a brief comparison but in a skilful and intricate way draws out the comparison so that each of his hearers may be a wrestler, a farmer, a pilot, a soldier, and a traveller in the spiritual life.

A total of 147 examples of the figure of comparison seems moderate, but when we consider the development of the figure, we are justified in saying that Chrysostom is not restrained. Although Chrysostom's comparisons may seem to us at times exaggerated and far-fetched, yet they never destroy his characteristic sympathy and pathos.

If we compare Chrysostom's use of comparison with Basil's[1] we obtain the ratio of 2 instances by Basil to one by Chrysostom; therefore on the score of frequency Chrysostom is more restrained than Basil. It is possible to find both in the Homilies on the Statues and in the sermons of Basil elaborate comparisons. In Basil the long comparisons are almost one-third of the total; in Chrysostom eighteen long comparisons occur, but these are exceptionally striking in length. It is noteworthy, however, that of the mixed comparisons twenty-nine instances occur in these homilies of Chrysostom, and only fifteen examples are found in the sermons of Basil. There is a similarity in the sources from which both orators derive their comparisons. About three-fifths of the comparisons used by Basil are of the Sophistic conventional type; Chrysostom derives one-fifth of his comparisons from this source. If we consider the number of comparisons found in the Homilies on the Statues, Chrysostom shows a greater variety of images than Basil.

[1] Campbell, p. 126.

CHAPTER XI.

Ecphrasis.

The ecphrasis is a device peculiar to the Sophistic rhetors, by whom it was developed, described, and named. It is a word-picture, a vivid description of persons, places, or objects. The Sophist attempted to make the portrayal true to life and carefully pictured every detail of the object which he was describing. Such descriptions were pleasing to the Greek audience of the Fourth Century, and an orator often interrupted the course of his thought to give a description full of color and life. The conventional themes of the Sophist were descriptions of nature as the sea, meadows, birds, animals; descriptions of paintings or statues; descriptions of persons and places and especially of the human body and physical beauty.

It was natural that Chrysostom, an outstanding representative of the Second Sophistic, should introduce ecphrases into his homilies. He has used, however, the device with restraint (there are 31 examples in the homilies and they are not elaborate), and for the most part he has employed it for definite purposes, that is, to teach the Gospel and not merely for display.

The descriptions of nature are not many in the Homilies on the Statues. The examples which follow are Sophistic subjects, the sea and the meadow, yet both are introduced by Chrysostom to praise God in His work of Creation:

"Consider the wisdom of God. He did not permit the sea to remain quiet and calm lest you might think that this was the arrangement of nature alone. The sea, however, within its limits shouts, is furious, peals forth sounds, and raises its waves to an untold height. When it comes to the shore and sees the sand, it breaks and then returns to itself. Thus it shows you that this is not the work of nature that it keeps within its own boundaries but the power of Him who holds it in check. Therefore God made the wall weak. He did not surround the shores with stone, wood, or mountains, lest you might think the good order of the elements was due to them." 9, 109, 6.

"If a hut could not stand without one to care for it, how could the workmanship of the universe remain for so long a time without some Providence—the universe so beautiful and wonderful, the laws of night and of day, the changing dances of the seasons, the varied course of nature upon the earth, in the sea, air, and sky, in the plants and in creatures that fly, swim, walk, or creep and in the race of men far superior to all of these? In addition to what I have said, come with me in thought to the meadows, to the gardens, to the flowers, to all the various kinds of plants and consider their uses, their fragrance, their setting and also their names; consider the trees, those which bear fruit and those which do not, the nature of metals, the nature of creatures which live in the sea and on the earth, the nature of those which swim and of those which fly; consider the mountains, the valleys, the forests, the meadow below and the meadow above (for there is on earth a meadow and in the sky there is a meadow); consider the various flowers of the stars above, here the roses, and there the rainbow. Do you wish that I describe the meadow of birds? Examine with me the variegated body of the peacock surpassing every dye. Examine the birds with purple plumage. Consider how long the beauty of the firmament has lasted and it has not become dim, but it is bright and clear as if it were made to-day. Think of the power of the earth—that its womb has not become barren although it has been bearing for so long a time. Consider with me how the fountains gush forth and how they have not failed to flow day and night from the time that they came into existence. Consider how many rivers the sea receives and how it does not surpass its limits. For how long shall we pursue what is unattainable? It is right to say of each thing that has been mentioned: 'How great are thy works, O Lord! thou hast made all things in wisdom.'" Psalm 103, 24. 10, 114, 26. Chrysostom shows his restraint in this ecphrasis particularly when he merely mentions the peacock and does not describe its beauty.[1] The peacock was a favourite subject for elaborate description with the Sophists.

Compare also the ecphasis of the sun, 10, 116, 30; see page 98. Ecphrases of places, favourite subjects of descriptions among

[1] Compare the description of the peacock by Gregory of Nyssa, Méridier, p. 144.

Sophistic rhetors occur rarely in these homilies. In the following example Chrysostom presents the picture, negatively as it were, to emphasize what makes a city beautiful.

"When you wish to praise a city, do not mention the suburb of Daphne, the number and the height of the cypress trees, the fountains of waters, the multitude of inhabitants; do not say that until late at night men are working with great freedom in the market place and do not speak of the abundance of wares. All these things are objects perceived by the senses and last only during the present life. If you speak of virtue, mildness, charity, vigils, prayers, moderation, spiritual wisdom—with these adorn the city." 17, 179, 8.

A short ecphrasis of hell:

"Remember the river of fire, the venomous worm, the dreadful judgment, when all things will be exposed and laid bare." 20, 200, 25.

Compare a similar ecphrasis of hell in 5, 72, 11.

An ecphrasis of Sodom:

"When they came there, set foot upon the land, saw desolation everywhere, and beheld the effect of the fire—soil nowhere but everything ashes and dirt — they were overcome by the sight. Having learned a lesson of wisdom, they returned." 19, 191, 40.

These ecphrases of places are simple and show few Sophistic traces. The theme of them is also Christian.

Among the Church orators of the Fourth Century, scenes of martyrdom furnished excellent material for ecphrases which could be Sophistically developed. It is surprising to find that Chrysostom passes over an opportunity for an ecphrasis of this kind. He is extremely brief in his reference to the martyrs:

"You have been revelling these days in the Feast of the Holy Martyrs. You have partaken of the Sacred Banquet. You have rejoiced in true rejoicings. You have seen the ribs laid bare, the loins cut, the blood flowing on all sides, ten thousand forms of torture. You have seen human nature rise above itself and crowns woven with blood. You have danced a beautiful dance under the guidance of your noble general." 19, 187, 39.

The ecphrasis has been used by Chrysostom in a forceful way to picture one who has become a slave to vice. By these graphic descriptions he hopes to correct those who are victims of such vices and to prevent others from falling into them. Such descriptions are sometimes repugnant and distasteful.

A man who has become a drunkard is thus described:

"What is more wretched than drunkenness? The drunkard is a living corpse. Drunkenness is a self-chosen demon, a disease worthy of no pardon, a calamity without excuse, a dishonor shared by all. The drunkard is useless in our assemblies, in private and public affairs. His very appearance is more disgusting than all things. His breath is repulsive. The belchings, the gapings, and the voice of the drunkard are unpleasant and annoying. Drunkards fill with the greatest disgust those who see them and those who converse with them. The greatest evil is that this disease closes Heaven to drunkards. They are not allowed to share in eternal happiness. For them thus afflicted there is shame on earth, and after death, punishment." 1, 22, 40.

A covetous man is described:

"Wealth is not an evil, avarice is an evil, and covetousness is an evil. Covetousness is one thing, wealth is another. The covetous man is not rich, the covetous man wants many things. Since he needs many things, he never prospers. The covetous man is the guard and not the master of his goods; he is the slave and not the proprietor. He would sooner give away a part of his flesh than a portion of his buried gold. As if he were commanded and ordered to touch nothing of these possessions, he watches them with the greatest care and refrains from using them as if they belonged to another. They do belong to another. How can he consider as his own goods what he does not wish to give to others and to bestow on the needy? How has he the use of them, if he has not the use and enjoyment of them with freedom?" 2, 40, 10.

A resentful man:

"What could be more wretched than a man who is always resentful? Just as the insane never enjoy peace, so the man who is revengeful and resentful never enjoys peace. He is always angry,

daily increasing the storm of his thoughts by recalling the words and deeds of his enemy. He even hates the name of him who has wronged him. If you mention the name of his enemy he becomes savage, and endures inwardly much pain. If he has only a glimpse of his enemy, he fears and he trembles, as if he were suffering the worst evils. If he sees one of his enemy's relatives or even his garment, his house, the street on which he lives, he is tortured by all the sights. Just as the garments, the faces, the sandals, the houses, and the streets of those we love excite us, so if we see a slave, a friend, a house, a street, or anything else belonging to those we hate, we are stung by all these sights and because of them we are exposed to blows (πληγάς) frequent and without number." 20, 200, 56.

The sinner is described:

"Such is the habit of those who sin. They are suspicious of everything, they tremble at shadows, they are frightened by a noise, and they believe that every step they hear is directed toward them. When they see men hastening to their own affairs, they imagine that they are coming to them. When they perceive men talking with one another about different subjects, they who are conscious of sin suppose that these men are talking about them. Such is sin. It betrays when no one finds fault; it condemns when no one accuses. It makes the sinner fearful and cowardly. Goodness is just the opposite. Hear how Scripture describes the cowardice of the sinner and the openness of the just man: 'The wicked man fleeth, when no man pursueth.' Proverbs 28, 1. How? When no one is pursuing, he flees? He has within him something which pursues him,—his accusing conscience, and this he bears with him everywhere. Just as he is not able to flee himself, so he is not able to flee that within him which pursues him. Wherever he goes he is scourged and suffers an incurable wound." 8, 99, 10.

In sharp contrast to the sinner is the picture of the just man as exemplified in Paul, whom Chrysostom a little later in the same passage describes thus:

"Such a lion was blessed Paul. When he entered the prison and only spoke, he shook all the foundations, he gnawed his chains, using not teeth but words. Hence it is necessary to call saints not

lions, but something greater than lions. The lion falling into a snare is caught. The saints if they are bound become stronger. This blessed man acted so in the prison; he freed the prisoners, he shook the walls, he bound the guard, conquering him by the word of holiness. The lion roars, and he puts to flight all wild animals; the Saint cries in a loud voice and he drives away the demons. The weapons of a lion are his hairy mane, pointed claws, and sharp teeth. The weapons of the just man are wisdom, patience, endurance, and contempt for all present things." 8, 100, 4.

This last example of the just man also illustrates slightly the Sophistic theme of the description of persons. Saint Paul's strength is pictured by comparing him with the lion. Physical beauty was a favourite subject of the Sophists. Mere physical strength did not win Chrysostom's great approval, as the following example shows:

"If you see a very large man, in good condition, tall and surpassing others in stature of body, do not admire him until you know his soul. Let us not deem men happy because of their exterior beauty but because of the beauty of their soul. David was small and little in stature but nevertheless that little and small man without arms conquered with one blow so great an army and tower of flesh. He neither hurled a spear nor let fly an arrow; he did not unsheath his sword but he used a little pebble." 17, 179, 22.

The following descriptions of persons occur:

"Where now are those who wear threadbare clothes, who display a long beard, who carry in their right hands clubs—the pagan philosophers, the cynic scum of the earth, living a life more useless than dogs lying underneath the table, and doing everything for the sake of the belly." 17, 173, 57.

"The monks, poor men, having nothing but a cheap tunic, who lived in the coarsest way, who seemed formerly to be men of no importance, and who dwelt in the mountains and valleys, stood forth like mighty lions, and ended the calamity not in many days but in one brief moment." 17, 174, 23.

Compare also the ecphrasis of Job, 5, 69, 2; the ecphrasis of a

harlot, 14, 149, 1; the ecphrasis of a woman in sorrow, 15, 155, 36; the ecphrasis of Flavian in the presence of Theodosius, 21, 214, 12.

The following unique ecphrasis of the structure of the eye, the eyelashes, the eyebrows, the brain, and the heart is introduced by Chrysostom to show the wisdom of God, the Creator:

" God, the Supreme Artist, has been able to make from the same matter from which clay and bricks are made an eye so beautiful that it fills with admiration those who see it. He has given it so much power that it beholds the great expanse of the air and by means of a little pupil it embraces numberless bodies, the mountains, the valleys, the hills, the seas, and it even embraces the sky by that small pupil. Do not speak of tears and rheums; these are caused by your sins. Consider the beauty, the visual power of the eye. Consider how the eye traversing so great an expanse of air does not become tired and fatigued, but the feet going a short distance become weary and weak. The eye traversing a space so high and wide feels no weakness. Since the eye is the most necessary of all the members of the body, God does not allow it to yield to fatigue, in order that its service to us may be free and unhindered.

" What language, however, is sufficient to explain the real value of this member of the body? Why do I speak about the pupil and the visual power of the eye? If you only examine the eyelashes which are considered the least important of all the parts of the body, you will see the wisdom of God, the Creator. Just as in regard to ears of corn the beards standing out like spears ward off the birds and do not allow them to rest upon the fruit and to break the stalk that is rather weak; so in regard to the eyes, the hairs of the eyelids standing out in front as beards and spears keep from the eyes dust, particles, and everything which may trouble the eye; they also prevent the eyelids from being harmed.

" In the eyebrows you will see wisdom no less remarkable than this. Who would not be amazed at their structure? They do not project so far as to darken the sight and they are not set back farther than is necessary. Like the eaves of a house, they stand out above the eyes receiving the perspiration coming from the head and they do not permit it to hurt the eyes. The hairs of the eyebrows by their thickness stop whatever flows down from above. So

these hairs which carefully protect the eyes also give to them beauty. Not only this is wonderful, but there is something else not less wonderful. Tell me why the hairs of the head grow and are cut off but those of the eyebrows are not? This has not been done by chance and with indifference. The hairs of the eyebrows do not grow lest if they become too long they darken the sight; this however does happen to men of extreme old age.

"Who could explain completely the wisdom manifested in the brain? In the first place God has made it of soft substance because it is the source of all sensations. Lest it may be exposed to injuries because of this softness, He has enclosed it with bones. Lest again it may be harmed by rubbing against these bones, He has placed membranes between the brain and the bones, not one but two; the former He has stretched underneath the skull and with the latter which is of a harder substance, He envelops the upper part of the flesh which covers the brain. He has done this because of the reason already mentioned and also that the brain may not be the first to feel the blows aimed at the head; these membranes receiving the blows first shelter the brain from all harm and preserve it intact. The bone which encloses the brain is not one and continuous but it has many sutures; this too is a cause for great security. The ventilation of the vapors which surround the brain passes to the outside more easily through these sutures, so that there is no suffocation. If a blow should be inflicted on one part, the injury is not general. If the bone were one continuous bone, the blow striking one part would harm all. This, however, does not happen because of the divisions. If one part happens to be wounded, the bone near that part is injured and the remaining parts are safe, because the continuity of the blow is broken by the division of bones and is not able to reach to the adjacent parts. Therefore God has made for the brain a covering of many bones, and just as anyone building a house puts on the upper part a roof and tiles, so God has put bones upon the head and has caused hair to grow, so that it serves as a cap for the head.

"God has done the same in regard to the heart. Since the heart is the most important member of our body and the certainty of our life depends upon it, death happens if it receives only a slight blow. On all sides God has surrounded the heart with compact

and hard bones, protecting it in front with the breast bones and in the back with the shoulder blades. What He did in respect to the membranes of the brain, He has done in respect to the heart. In order that the heart beating unceasingly and throbbing because of anger or some such emotion may not be harmed and hurt by striking against the hard bones which surround it, God has placed many membranes there. He has placed at its side the lungs which serve as a soft couch for its pulsations, in order that the heart breaking its force upon these may suffer no injury. And why do I speak about the brain and the heart? If anyone should inquire about the finger nails, he would see God's wisdom manifested in them, in their form, their substance, and their position. It would be possible to see why all our fingers are not equal and also many other things. To those, however, who are attentive, the wisdom of the Creator is clear from what has been said." 11, 123, 5.

The dreadful condition of Antioch after the sedition furnished Chrysostom with material for ecphrases. The following description is the longest ecphrasis which occurs in the homilies:

" On that day the dreadful Tribunal was placed in the city and shook the hearts of all; it made the day no better than night, not because the rays of the sun had disappeared but because despondency and fear had darkened your eyes. In order that we may reap greater pleasure, I wish to tell a few incidents that happened then. I see that the relating of these events will be useful to posterity and to you. It is sweet for those who have been saved from shipwreck to remember the waves, the storm, and the winds when they sail into the harbor. Those who have been afflicted with illness desire after the sickness to tell to others the fevers which nearly caused their death. When dangers pass away, there is pleasure in relating these dangers since the soul no longer fears but is reaping greater joy. The remembrance of past evils makes us look upon the present prosperity as something more perfect. When the greater part of the city because of fright and threats had taken refuge in the desert, in the ravines of the mountains, and in secret places, as fear was forcing them on all sides, the houses became empty of women, the market place of men; two or three men were rarely seen walking together and these if seen went about like living corpses.

"I finally went to the Tribunal to see the outcome of events. I saw the rest of the population gathered there. I was amazed that although there was a crowd around the doors there was the greatest silence as if no one were present. All were looking at one another; no one dared to speak to the man near him and to listen to him. Each one suspected his neighbor, because contrary to expectation many men had been taken from the market place and were held within. We all looked toward Heaven and silently stretched forth our hands, expecting aid from above; we asked God to assist those who were being examined, to soften the hearts of the judges, and to make the sentence lenient. Just as those, who from the land are beholding a shipwreck, are not able to approach, to stretch out their hands to those in need of aid, since they are held back by the waves, although from the land they weeping extend their hands to God and beg Him to aid the drowning; so we silently and mentally called upon God, asking Him to stretch out His hand to those who were led to the Tribunal as to a sea of waves. We begged Him not to permit the ship to be capsized and the verdict of the judges to cause utter shipwreck. This is what I saw before the doors.

"When I entered within the court, I saw other sights more dreadful than these—soldiers armed with swords and clubs who were maintaining quiet for the judges within. Since all the relatives of the accused, wives, mothers, daughters, and fathers stood before the doors of the Tribunal, the soldiers in order that no one, if it happened that a man was led to death, might be inflamed by the sight of the misfortune, kept all at a distance and so beforehand filled the minds of all with fear. One sight was more pitiful than all; a mother and sister of one of those who were accused were at the very entrance of the Tribunal, rolling upon the ground and becoming a common spectacle to all the bystanders. They covered their faces and showed only as much sense of shame as the urgency of the calamity permitted. There was no servant with them, no neighbor, no friend, no one of their relatives; but alone, poorly clad, in the midst of so many soldiers they grovelled on the ground at the very doors, and they were undergoing greater tortures than the accused within. If they heard the voice of the executioner, the noise of the whips, the cries of the tortured, the dreadful threats

of the judges, they suffered at each fall of the whip severer pains than those who were being afflicted. Since the proof of a charge is made stronger by the testimonies of others, so if perchance they saw any one scourged that he might be forced to tell who were guilty, those women looking toward Heaven asked God to give him strength and patience, so that the safety of their own relatives might not be betrayed in the weakness of others who were not able to bear the sharp pains from the lashes of the whip. The same thing occurs in regard to sailors struggling with the waves. Just as sailors, whenever they see a huge wave rising at a distance, gradually increasing, and threatening to capsize the ship, are dead with fear even before the wave touches the ship; so those women, whenever they heard the cries and groans, saw before their eyes ten thousand deaths, because they feared that the prisoners when tortured might be forced to give testimony and denounce one of their relatives. It was possible to see torments within, torments outside. The executioners were torturing those within; the powerful force of nature and sympathy resulting from deep affection tortured those women. There was groaning within, there was groaning outside; within, the groans of the accused, outside, the groans of their relatives. Nay, not only the accused but the judges themselves groaned in their hearts, and suffered more than all because they were forced to render service in such a bitter tragedy." 13, 135, 42.

Compare also the ecphrases bearing on the same subject: 2, 35, 38; 3, 56, 35; 11, 119, 28. Compare the ecphrasis of Antioch when the people are praying for peace: 15, 154, 51. Flavian in his speech to Theodosius introduces two short ecphrases of the frightened condition of the people: 21, 215, 21; 21, 217, 60.

According to the canons of his time Chrysostom's use of the ecphrasis in the Homilies on the Statues is restrained. He has employed most sparingly the Sophistic themes of description. He shows, however, Sophistic tendencies especially in the detailed and minute description of the structure of the eye, eyelashes, eyebrows, brain, and heart. The element of display is absent from his ecphrases. The vivid pictures he has portrayed are introduced for religious and moral instruction. Basil, too, is restrained in the use of ecphrasis,[2] employing it skilfully but always for serious purposes.

[2] Campbell, p. 145.

CHAPTER XII.

St. John Chrysostom, the Orator and the Homilies on the Statues.

"Chrysostom was a born orator, and from the very beginning conquered and charmed the people of Antioch. He is certainly one of the greatest masters of rhetoric, whether sacred or profane."[1] The truth of these words is fully exemplified in the Homilies on the Statues. Chrysostom was first of all the Christian orator, the preacher, and to the task of preaching he gave himself untiringly and unselfishly during his twelve years at Antioch. He devoted himself at this period of his life[2] whole-heartedly to his preaching, as he was hindered by no executive duties. Preaching became for him the principal means by which to correct the morals of his time. He had a perfect knowledge of his audience both rich and poor, and they in turn understood their father and priest. Sympathy for those whom he was addressing is an abiding character of all his homilies.

The general style of the homilies is easy and flexible. Occasionally appear the short choppy cola characteristic of Asianism, but these in no way make the style unpleasant.

Chrysostom's homilies are not studied treatises but are examples of extempore preaching. They seem to fall naturally into three parts only—an introduction by no means of a set form, the sermon proper, and the conclusion, which in these homilies is always in the form of an exhortation to better living. In the Homilies on the Statues, Chrysostom has three ways of introducing his subject. He sometimes begins by referring to what he has said on previous days and thus leads to his immediate subject.[3] In six[4] homilies he commences with a prayer of thanksgiving or praise to God, "I shall begin to-day with the same beginning and prelude as yesterday. I shall say now, 'Blessed be God.'"[5] What is perhaps

[1] Partridge, p. 37.
[2] Compare Chapter I.
[3] Compare Homilies 5, 6, 7, 8, 9, 10, 12, 13, 14, 15.
[4] Homilies 4, 11, 12, 13, 17, 21.
[5] Homily 13.

a more striking characteristic of his style is the use of a metaphor or comparison nearly or directly at the beginning of the exordium. This device is Sophistic and its purpose is to arrest the attention of the audience. The following examples are good illustrations. In referring to the Scriptural text of the day Chrysostom says, "You have heard the apostolic voice, the trumpet from heaven, the spiritual lyre? As a trumpet, this voice sounding terrible and warlike, dismays the enemy and encourages the fallen spirits of its own men. It fills those who heed it with courage and renders them invincible before the devil. As the lyre, the voice of Paul delights with much persuasion; it lulls to sleep a harassed mind and gives beneficial pleasure." [6] Homily 6 begins, "We have spent many days consoling your charity. We shall not abandon this subject as long as the wound of sadness remains and we shall apply the medicine of consolation. If physicians do not cease to foment the wounds of the body until they see that the suffering is lessened, much more ought we to do this in regard to the soul. Sadness is a wound of the soul. It is necessary to foment it by kind words. Warm water does not soften a tumor of the flesh so efficaciously as the power of consoling words is able to quell the grief of a soul. Here there is no need of a sponge as in the case of a physician, but instead of a sponge let us use the tongue. Here there is no need of a fire to heat water, but instead of a fire we shall use the grace of the Holy Spirit." [7] These exordia by no means indicate a studied plan on Chrysostom's part. They are impromptu beginnings and form an easy transition to the topic of the sermon.

In the homily proper, Chrysostom is practical, persuasive, and sympathetic. When the homily bears upon a Scriptural text, his explanation is historical and simple. Although his discourse is diffuse, he is not tiresome. The appeal in his words attracts. His explanations are interrupted by vivid images and by an abundance of examples based chiefly upon Sacred Scripture. One is amazed at the variety of subjects touched upon in these homilies. Chrysostom, too, is conscious of this, for he says, "Therefore we make these frequent appeals, preparing for you a discourse that is most varied, since it is likely that in such a city there are diseases of all

[6] Homily 1.

[7] Compare Homilies 5, 8, 9, 11, 13. 15, 17, 18, 20.

kinds. It is our duty to cure not only one wound but many and different ones. Hence it is necessary that the medicine of instruction be varied." [8]

The conclusion in nearly all these homilies is an exhortation to abstain from swearing. This indicates that swearing was a deep-seated practise among Chrysostom's people, and he felt obliged to recur to it constantly regardless of the text of his homily.

Critics vary in their views as to Chrysostom's attitude toward Sophistic education. Ameringer,[9] for instance, in referring to Chrysostom's works, has concluded that "Chrysostom was not a narrow-minded foe of Hellenism, as some critics would have us believe; that he was alive to the refining and cultural forces of pagan literature and that he favored the enlistment of profane rhetoric in the expression of Christian truth." The Homilies of the Statues are indicative of Sophistic influence. It is natural to find Sophistic methods in an orator who was taught and trained in a school devoted to artistic and display rhetoric. Yet it must be said that Chrysostom never sacrificed his subject matter for mere display. Ornate and figurative language was a means to obtain a very serious and practical end.

The following is a summary of the rhetorical features of Chrysostom's style in the Homilies on the Statues, which have been treated in greater detail in the body of this treatise.

Chrysostom's use of the figures of redundancy is excessive. He shows restraint in pleonasm by restricting himself for the most part to the use of two synonymous words; the more amplified form of the figure is not lacking. Greater diffuseness of style is obtained by these redundant figures. His tendency toward figures of repetition is remarkably great. The highly artificial figures of anastrophe, antistrophe, anadiplosis, kuklos, and symploce are frequent for figures of this type. Epanaphora both in the repetition of one word and in the repetition of two or more words is used extensively; this figure is also found in the more elaborate forms of alternate epanaphora and of clausular epanaphora. There is no doubt that the animation and ardor which these figures convey influenced Chrysostom in employing them. In figures of sound Chrysostom is truly Sophistic. The verbal skill of paronomasia and parechesis

[8] Hom. 14, 149, 39.

[9] Ameringer, p. 28.

is striking, although it is not abused. Except for the figure of polyptoton, the examples of paronomasia, parechesis, alliteration, and assonance are numerous in the homilies. The artificiality of these figures does not take from the earnestness and sincerity of the orator's words.

Chrysostom shows a marked fondness for figures of vivacity, especially the figures of asyndeton, polysyndeton, and rhetorical question. Their frequency is consistent throughout the homilies and the liveliness and energy which they produce add much to the discourse. The more elaborate forms of these figures are rare. The examples of parenthesis and hypostrophe have little rhetorical value. The figure of litotes is used frequently but there is a sameness in the choice of negations. The few examples of irony do not surprise us as Chrysostom was too sincere and open for such subtlety. Of the argumentative figures or devices of the court room Chrysostom uses most sparingly paraleipsis, diaporesis, and prodiorthosis. He has more frequent recourse to prokataleipsis and hypophora, figures wherein an objection is raised. His complete understanding of the hearts and minds of his audience enabled him to forestall for the most part all their arguments; the question he proposes and the answer he gives enliven his discourse. These figures, which make a discourse vivid by introducing a conversational element, appealed more to Chrysostom as prosopopoiia and dialektikon. These figures seem well adapted to the flowing style of the homilies; they, however, are never carried to excess.

The figures developed in the spirit of the Second Sophistic, if hyperbaton be excepted, are used sparingly, yet they show a Sophistic tendency in their structure. The figure of antonomasia, so dear to Sophistic rhetors, is exceptionally and surprisingly rare in these homilies.

In figures of parallelism Chrysostom has been most lavish. Symmetrical structure with equi-syllabled and rhyming cola are frequent and in some passages in every homily prose almost seems to yield to poetry. Chrysostom shows little restraint in the quality of the figure as several successive symmetrical cola are not uncommon; somewhat more artificial is the occurrence of many different parisa. At intervals are found periods of parallel structure which are made more ornate by figures of repetition, especially

epanaphora. Regular structure has been relieved by the frequent use of chiastic order. The examples of antithesis are numerous; the subjects of the antitheses are drawn from several fields; antithesis as used by Chrysostom is at times long and drawn out but it is never used for mere display. Its purpose is to bring out more clearly and sharply the speaker's view. Traces of Sophistic influence are most evident in Chrysostom's handling of the devices of parallelism.

Sophistic tendencies are most perceptible in the tropes of metaphor and comparison, both in the imagery and in the development. Chrysostom borrows freely from the conventional Sophistic themes, as athletic games, the sea, and military science; he shows, however, restraint in basing his tropes upon the hippodrome. The resourcefulness of Chrysostom in imagery is remarkable; the images come easily and readily and represent many fields of life and action. A total of 419 examples of metaphor and comparison is considered moderate for one trained in Second Sophistic rhetoric. If, however, we examine the length, the quality, the highly developed nature, the ornateness of these tropes, we are justified in saying that Chrysostom is Sophistic in his use of metaphor and comparison. Chrysostom shows restraint in the use of ecphrasis, both in frequency and in quality.

Compared with Basil, Chrysostom in most instances is more excessive in the frequency of Sophistic figures; as regards the quality of the figure, Chrysostom's use is more elaborate and follows more closely Sophistic types. Chrysostom, as Basil, is first the Christian orator and never considers display the chief purpose of his oratory.

INDEX

αἴνιγμα, 57
Alliteration, 26
Anadiplosis, 12
Anastrophe, 18
Antimetathesis, 61
Antistrophe, 16
Antithesis, 74
Antithesis, Chiastic, 66
Antonomasia, 59
Argumentation, Figures of, 45
Arsis and Thesis, 8
Assonance, 28
Asyndeton, 32

Chiasmus, 80
Chiasmus, Antithetical, 78
Climax, 20
Comparison, 95; imagery of, 104; sophistic sources of, 95
Comparison, Mixed, 101

Dialektikon, 50
Diaporesis, 45
Dramatic Vivacity, Figures of, 32

Ecphrasis, 106
Epanaphora, 13
Epidiorthosis, 45
Exclamatio, 40

figura Etymologica, 22, 24
Flavian, 1, 2, 5

Gorgias, 56, 63
Gorgianic Figures, 63
Gregory of Nyssa, 107 note

Homilies on the Statues, Occasion of, 1
Homoioteleuton, 71
Hyperbaton, 54
Hyperbole, 57
Hypophora, 52
Hypostrophe, 40

Irony, 43
Isocolon, 70

Kuklos, 19

Libanius, 1

Metaphor, 83; sophistic sources of, 83; imagery of, 94
Metaphor, Redundant, 85

Oxymoron, 55

Paradox, 55
Paraleipsis, 48
Parechesis, 29
Parenthesis, 40
Parison, 63; antithetical, 75; chiastic, 66; perfect, 65
Paronomasia, 22
Periphrasis, 6
Personification, 86
Pleonasm, 7
Polyptoton, 25
Polysyndeton, 35
Prodiorthosis, 52
Prokataleipsis, 47
Prosopopoiia, 48

Redundancy, Figures of, 6
Repetition, Figures of, 12
Rhetorical Question, 37

Sound, Figures of, 22
Symploce, 18
σχῆμα ἐτυμολογικόν, 22, 24

Theodosius, 1, 2, 5